

# MUSICAL AMERICA

Vol. XVII. No. 13 NEW YORK

EDITED BY *John C. Freund*

FEBRUARY 1, 1913

\$2.00 per Year  
Ten Cents per Copy

## IMPENDING OPERA CHANGES RUMORED

### Hammerstein's Chief Aide Arrives as Capt. Lydig Holds Conference in Chicago

CAPTAIN PHILIP LYDIG'S sudden departure for Chicago on Monday, to hold a conference with the other directors of the Chicago Opera Company, the unexpected arrival of Jacques Coini, Oscar Hammerstein's chief operatic aide, from Europe and the announcement that Mr. Hammerstein is likely to concentrate his activities in the "Opera in English" field in a palatial new theater that is to be erected at Broadway and Forty-seventh street, on the site of the old Brewster carriage factory, provided New York's operatic prophets with material for speculation this week.

While there has been a rumor to the effect that there is disaffection in the ranks of the Chicago company—a situation resulting largely from the desire of the Western company to give French opera in New York—there is no intimation that Mr. Dippel's company will discontinue its annual season in Chicago. On the contrary, a statement comes from John C. Shaffer, vice-president of the Executive Board, that next year's season will probably be lengthened to twelve instead of ten weeks as usual. There is some doubt, however, as to the fulfillment of the Chicago company's intention of making its Pacific Coast tour, and this is one of the matters over which, it is understood, Captain Lydig is conferring in Chicago.

The Metropolitan Opera management is apparently not concerned over Mr. Hammerstein's tactics. The one problem which it faces in meeting the popular demand for the presentation of opera in English is the engaging of singers who are competent to sing in English, and still possess the other requirements necessary for performance in grand opera. In the event of Mr. Hammerstein actually announcing his plans, it is believed that the Metropolitan, besides vigorously contesting his right to reenter the field, will announce a counter-attraction in the form of a season of opera in English.

Mr. Coini's presence here gives color to the seriousness of Mr. Hammerstein's purpose. He was non-committal as to the object of his visit, but there is good ground for belief that he has come to discuss the project which the impresario has in mind.

The fact that some of the directors of the Metropolitan board are also directors on the Chicago and Philadelphia company board complicates the project to give French opera in New York. It appears that the majority of the Metropolitan directors are absolutely opposed to the idea and a certain amount of friction has been generated on this account.

### New Baritone and Bass Arrive for Metropolitan

Willy Buers and Carl Braun, the new German baritone and bass engaged by Mr. Gatti-Casazza for the Metropolitan Opera Company, arrived last Tuesday on the *Kronprinzessin Cecilie*. Mr. Braun, who is not yet thirty years of age, enjoys wide popularity in Germany, where for some seasons past he has been singing at the leading opera houses as "guest." He has been a member of the opera companies of Wiesbaden, Berlin and Vienna. Mr. Buers has been a member of the companies of Frankfurt, the Komische Oper of Berlin, Imperial Opera of Vienna and Leipsic, coming directly to New York from the latter city. He also has appeared with success in Wagner roles in Spain and Portugal.

### Mrs. Holmes Resigns as Cincinnati Orchestra Association President

CINCINNATI, Jan. 29.—Mrs. Bettie Fleischmann Holmes, president of the Cincinnati Orchestra Association, resigned that post this week on account of ill health. Mrs. J. Walter Freiberg will serve in her place until the annual meeting in May.



—Photo by Haeseler, Phila.

LEOPOLD STOKOWSKI

Conductor of the Philadelphia Orchestra, Who Has Quickly Established Himself as a Dominating Personality in American Musical Affairs. (See Page 7)

### A GLORIOUS VOICE IS MME. METZGER'S

Not Always Judiciously Used but Heard with Much Pleasure at Her American Début—Hamburg Contralto Comes Here for Solo Appearance with the Philharmonic.

FEW soloists at any of the present season's Philharmonic concerts have enjoyed a warmer or more spontaneous welcome than that tendered Ottlie Metzger, the Hamburg contralto, when she made her American debut with the New York orchestra on Thursday evening of last week. The large audience had been keyed up to a high pitch of expectancy, largely by virtue of the fact that Mme. Metzger had crossed the Atlantic at so unpleasant a season of the year merely for the purpose of singing a half dozen songs at a Thursday evening and Friday afternoon Philharmonic, after which she was straightway to recross the ocean. That, coupled with the fact that the artist is a great favorite in her own country, where, among other things, she has sung *Carmen* to Caruso's *Don José*, and that Bayreuth esteems her almost as highly as Schumann-Heink, were facts amply sufficient to predispose her hearers in her favor. So insistent was the applause when she ap-

peared that it was several moments before she could begin. After each number she received an ovation.

These numbers consisted of *Andromache's Lament* from Bruch's "Achilles," Brahms's "Sapphische Ode," Schubert's "Death and the Maiden" and "Rastlose Liebe," a Weber "Folk Song" and Hugo Wolf's "Der Freund," all but the Bruch being sung with piano accompaniment. After the Wolf number the audience was loath to let her retire without an encore and so she added Wagner's "Schmerzen."

Mme. Metzger is an interesting and a distinguished artist, though her work is not so flawless as to defy criticism. Her voice is a glorious one, large of volume, wide of range and in natural beauty of timbre sometimes suggestive of Schumann-Heink. Particularly rich, velvety and warm are her chest tones. At the close of "Death and the Maiden" she sang a low D that was fairly amazing in its quality. Her breath control is generally good and she phrases with intelligence and discretion. On the

[Continued on page 37]

## CHARLTON ANNOUNCES A MANAGERIAL COUP

### Melba and Kubelik With Assisting Company to Tour America Next Season

WHAT is probably the most daring and ambitious managerial venture ever undertaken in this country was announced to MUSICAL AMERICA on Wednesday by Loudon Charlton, who has completed arrangements for a tour next season of a concert party enlisting the services of Mme. Melba, Jan Kubelik and Edmund Burke, the last named a Canadian baritone who has attracted much attention as a member of the Covent Garden Opera Company. In round figures the tour will represent about \$400,000 gross.

Mr. Charlton has been arranging for this most important attraction for next season, during the past three months, the contracts having been closed through the London firm of Schultz-Curtius & Powell. A special train will carry the party during its travels in the United States and Canada. There will be an executive force of four or five representing the managerial interests.

"I should be proud to announce Mme. Melba or Mr. Kubelik alone, as either is a 'capacity attraction,'" said Mr. Charlton. "To present them jointly is a managerial privilege over which I am especially gratified.

"In all there will be about eighty concerts. Mme. Melba, who is in London at present, will come here in September with Mr. Burke to make a preliminary tour consisting of about ten concerts in Canada. They will have a flautist and pianist. Early in October Mr. Kubelik will reach New York to complete the party that will travel through the United States. Besides these three stars there will be assisting artists in the company.

"It will be necessary, of course, to select the largest auditoriums in the country for these concerts. The prices of seats for these concerts will necessarily range from \$5 or \$6 down in houses of ordinary capacity, but where enormous seating capacities are possible the prices will be lower in proportion."

It is now three years since Mme. Melba has sung in the United States. Since then she has been touring the English provinces, devoting most of her time to her own opera company in Australia, where she is a universal favorite. Mme. Melba has a high regard for the artistic accomplishments of Mr. Burke, and it was by her request that he was included as the third member of this trio of stars. Mr. Kubelik made his last tour of the United States during the season 1911-12, having played before capacity houses throughout the country.

Mme. Melba and Mr. Kubelik are great admirers of one another's art and a close personal friendship exists between them, which should result in a sympathetic program scheme of rare excellence.

### Slezak Ends Metropolitan Engagement

Leo Slezak, the Czech tenor, concluded his contract at the Metropolitan Opera House this week, making his last appearance Friday evening in the title rôle of "Otello." Mr. Slezak has not been re-engaged and, in his place next season, there will be Rudolph Berger, now of the Berlin Royal Opera, and Giovanni Martinelli, who has been duplicating in Milan the success which he obtained last season in London at Covent Garden.

### Weingartner and Miss Marcel Wed After Arrival in New York

Felix Weingartner, the celebrated conductor of Vienna, arriving Monday for his engagement as guest conductor at the Boston Opera House, on Wednesday afternoon took Lucille Marcel, the soprano, to the city hall, where they were married by Alderman James I. Smith. This is Mr. Weingartner's third marriage. He was divorced by his first and second wives. The bride is a New York girl who has sung in opera and concert under Mr. Weingartner's direction.

## GETTING COMMAND OF AN AUDIENCE

How Evan Williams Imposes His Will Upon His Hearers and Establishes the Proper Concert Mood—A Case of Hypnotism?—Helpfulness of a Study of Acoustics—The Important Part that Talking-Machines Have Played in the Famous Tenor's Career

**A**LMOST equal in difficulty with the biblical feat of a camel's passage through the eye of a needle is the task of interviewing a musical celebrity in the whirling maelstrom of one of New York's mammoth hotels. This was proved anew last Saturday afternoon during a reportorial pursuit of the popular Welsh tenor, H. Evan Williams, which was found to be almost as elusive a chase as a child's method of catching sparrows by the sprinkling of salt.

Even when this song bird was sighted, it was not easy to apply the figurative salt which should bring him into communicative captivity, for there were many counter attractions enlisting the interest of an artist just returned from a tour. First Mr. Williams tarried to drink a cup of tea with members of the hospitable Rubinstein Club then holding a musicale in the hotel, and afterward stopped to say a few words of admonition to a child pianist, on whose youthful head the feminine assemblage had just been heaping all sorts of praise. "Don't let them spoil you," he warned the youngster, "and keep this head the same size. When people tell you how well you play, just think of the parts you didn't do quite right."

"Oh, I do," exclaimed the child. "I know that I had made some mistakes in the Liszt just now, and in the Schumann, too."

"That's the way," assented the tenor. "You may be relieved that you fooled the audience, but don't try to fool yourself. Believe me, I know what I'm talking about."

### "Such Is Fame"

"Yes, you're older than I," admitted the young performer.

"My name is Evan Williams," ventured the tenor.

The child's face lighted up, as she announced, "Why, you're a singer—and you're going to give a recital tomorrow. I've heard about you."

Commenting later on the little "incident," Mr. Williams remarked, "It certainly is true that when you drink in all the praise and fail to take stock of your shortcomings, you are breeding a self-satisfaction which results in a lack of advancement, and finally in absolute retrogression."

As the wide-open ballroom doors now showed preparations for the evening's dinner of the Ohio Society, Mr. Williams was attracted thither as a loyal Ohioan. "Let us go in and 'kow tow' to the Akron table," proposed this patriotic resident of the rubber city. "You see, Akron has two tables in the center of the room—doesn't that show its importance? This will be the first Ohio dinner that I've missed in five years, but as I have to sing a recital tomorrow, it wouldn't do for me to sit in these draughts all evening—to say nothing of the tobacco smoke."

After the peripatetic tenor had bidden goodbye to some of the Rubinstins, his course was steered hopefully toward the hotel lobby, interrupted here and there by a musician, who discoursed to him on the acoustics of the concert hall in which he was to sing, and by some Ohio friends who regaled him with gossip of "back home." Finally a comparatively quiet corner was found in the very center of the hotel, and even this was inhabited by two young matinée girls, who followed Mr. Williams's remarks with the keenest of interest. At length, one of these two made a trip to the hotel desk and returned in a high state of excitement, evidently having learned that the genial looking gentleman whose conversation had been so interesting was none other than Evan Williams.

### Testing by "Reflections"

Recurring to the subject of acoustical difficulties, Mr. Williams defined his solution of this problem by means of what he calls "reflections." As he expressed it, "I need only a few moments' singing in a hall in order to adjust myself to its acoustics, for the whole thing is more or less revealed in the reflection which comes back to me. Upon the reflection my tones are kept buoyed up as if they were on the crest of a wave. When the singer gets no reflection he should know that there is something wrong, for the tones fall dead, one after another. These reflections not only reveal to the singer the acoustical im-

perfections and the faults in his singing, but they help him to sense the attitude of the audience, as surely as if they were messages by wireless telegraph.

"This establishing of the proper current between the singer and audience is at least as serious a problem as that of acoustics. When I come out on the platform, for instance, the audience begins to applaud, which may or may not mean anything.

come to New York and was met by his son-in-law with the question, 'Have you a tenor for the festival?'

"A negative answer being forthcoming, the younger man suggested, 'I know your man—Evan Williams.'

"'Nonsense! He's dead,' insisted the president.

"'He's far from dead,' maintained the other, 'for I have him up at the house.'

"He had me 'up at the house' in the shape of some of my talking-machine records," commented Mr. Williams, "which the Cincinnati man at once heard. The result was that in this hotel a stranger tapped me on the shoulder one day, with the question, 'Are you Evan Williams?' and I was immediately engaged as tenor soloist for the Cincinnati Festival."

### The Naked Truth Revealed

"Thus the talking-machine not only helped to bring me back, but it helped me to get into the proper vocal condition to come back. I used to sing into the ma-



Evan Williams Out for a Spin with Victor Herbert as Chauffeur, and Inset of Mr. Williams

Then the auditors lapse again into conversation, waiting for my accompanist to give the warning signal for silence. That is just what I will not have him do, for I want first to get my hearers into a condition of absolute stillness.

"By this I do not mean quiet, for mentally they will probably be at a high tension. I get the audience in this mood of intense expectancy by first putting myself in the desired mood and then imposing my will upon my hearers. Call it hypnotism or what you may, it is effective in gaining the alert attention of your auditors, and after that they will listen to whatever you have to say."

"Suppose that there is one couple of young people in the front row, who keep laughing and paying no attention to the music. I concentrate all of my singing intensely upon this pair until I 'get' them and after that they are willing listeners and give me no further trouble."

Mr. Williams here interrupted his train of thought with the question, "Do you notice the peculiar hum in the atmosphere at present?" Intent listening to the composite humming sound of the busy hotel developed the fact that it seemed to have a distinct tonality.

### Lyricising Hotel Sounds

"Just listen to my singing of Jensen's 'Murmuring Zephyrs' to-morrow, and see if you do not find that I have reproduced that hum of this hotel."

Those thousands of people who have enjoyed the Evan Williams talking-machine records may be interested to know that the tenor is to move in the Spring to a splendid new house in Akron, which has been entirely purchased with his talking-machine royalties, and that he and Mrs. Williams recently made a pilgrimage to Grand Rapids to pick out a sufficiently imposing equipment of furniture.

"In more than one way the talking-machine has enabled me to 'come back' vocally," declared Mr. Williams, "after people had imagined that Evan Williams was dead. One night at Carnegie Hall I laid aside my book and determined to stop singing until I had wrestled with my voice and overcome the imperfections. After working out in the woods for many months, I went over to England to 'try it on the dog,' as nobody here would believe that I had 'come back.'

"In England I made some phonograph records which came to the attention of President Johnson, of the Victor Company, with a result that I was asked to make some records over here for the Victor.

"After I had been negotiating with a New York church as to the proper salary as tenor soloist, the president of the Cincinnati Festival Association happened to

chine and then take the record and dissect each bit of singing until I had cut away all the unhealthy tissues. When you start to make a phonograph record you cannot depend upon your personality to cover up vocal defects, for the talking-machine reveals the naked truth about your tones. It shows whether you have what I call a 'yes' voice, that is, one which is frankly pleasing through its natural tone production, or an 'I don't know' voice, which is noncommittal, in that it has not found itself."

Between the tempestuous type of tenors and the broad serenity which characterizes Mr. Williams's singing, as well as his personality, the Welsh singer draws a maritime comparison. "Voices of that type are like a battleship under full steam, while mine is like a smoothly-running yacht. It is up to me, however, to guide the yacht skillfully in the proper channel and to see that it keeps away from rocks on the shore."

"Just as the talking-machine tells the facts about a voice, so does the concert stage reveal the naked truth about an opera singer. He finds that he can't take a few steps 'up stage' and gargle his throat, as it were, but must face the audience and make good without any outside aid. If the moderately well-known concert singers should give such performances as those given by some of the operatic invaders of that field, they would not be tolerated for a moment. The trouble is, once more, that we do too much hero worshipping. Many people flock to the concerts of these operatic 'stars' not so much for the actual pleasure, as to be able to tell their children that they have heard these noted singers, just as their fathers have said to them, 'When I heard Jenny Lind,' or 'The last time I heard Patti!'"

K. S. C.

### American Boy Violinist in London

LONDON, Jan. 25.—Maurice Warner, a young American violinist, who has been trained by the best masters under the patronage of American women, is being introduced to London musical circles. Warner is only seventeen years old. He is a native of Fort Scott, Kan., and studied in America under Adamowski, of the New England Conservatory, and of late in St. Petersburg under Leopold von Auer. Mr. Warner has just given a private concert under auspices of American women with much success.

### Schindler to Fill Former Spicker Post at Temple Emanu El

Kurt Schindler, conductor of the MacDowell Chorus of the Schola Cantorum, has been chosen to succeed the late Max Spicker as musical director and choirmaster of Temple Emanu El, New York.

## NEW YORK WELCOMES MISS GERHARDT BACK

Emotional Grip Never Lacking in Her Program of Schubert, Schumann, Brahms

Elena Gerhardt gave her first New York recital of the season in Aeolian Hall last Tuesday afternoon. The German soprano was welcomed with unalloyed fervor by a crowded house, for since she first disclosed her artistic gifts last year she has taken her place among the established recital favorites in this city. Her program was not distinguished by any elements of novelty calling for special analysis. Schubert, Schumann and Brahms were the only composers represented and their particular songs were as follows:

"Der Wanderer an den Mond," "Das Fischermädchen," "Vor meiner Wiege," "Der Musensohn," "Schlaflied," "Gretchen am Spinnrad," Schubert; "Provençalische Lied," "Wer machte dich so krank," "Der Sandmann," "Des knaben Berglied," "Mondnacht," "Die kartenerlegerin," "Frühlingsnacht," Schumann; "O Nachtigall," "Ständchen," "An eine Aelsharfe," "Blinde Kuh," "Sapphische Ode," "O liebliche Wangen," Brahms.

The scope of Miss Gerhardt's interpretative talents and the beauties of her natural vocal equipment have long been familiar to music-lovers and need therefore not be dwelt upon in detail at this juncture. She views every song from the proper standpoint and hence she grips her hearers. It is the emotional significance of the text which appeals to her primarily and, having fathomed this she is enabled to convey to its musical investiture the proper delicacies of nuance and subtleties of effect. These interpretations are almost always convincing, consistent and governed by musical taste and sureness of artistic perception.

On the whole her singing afforded much pleasure *per se* last Tuesday. As usual, it showed to better advantage in songs of a lyrical cast than in those of an inherently dramatic fibre. In the first group the "Vor meiner Wiege" and "Schlaflied" stood out with particular prominence by reason of the tonal smoothness and refinement of feeling with which they were delivered. Schumann's dainty "Provençalische Lied," "Wer Macht dich so Krank," "Sandmann" and "Mondnacht" were enthusiastically received and deservedly so, while the Brahms group offered many features of a high order of musical and delineative beauty. There was applause in plenty after every song and several were redemandated.

The accompaniments were played by the composer, Erich Wolff, who required but a brief space to prove himself one of the finest accompanists heard here in years. Instead of commenting upon the specific excellences of his work it may be sufficient to state that he stands on a plane with such masters of their craft as Von Bos, La Forge, Kurt Schindler and Charles Gilbert Spross.

H. F. P.

### CAVALIERI HERE SOON

Arrives February 15 for Sixty Recitals with Muratore

Lina Cavalieri is due to arrive in New York on February 15 for a tour of sixty recitals with Lucien Muratore, the tenor of the Paris Opéra. The tour will be under the direction of Haensel & Jones. Mme. Cavalieri has not been heard in this country since she was a member of Oscar Hammerstein's Manhattan Opera Company and Mr. Muratore has never before visited America. He has been engaged by Andreas Dippel for appearances with the Chicago-Philadelphia Opera Company.

Mme. Cavalieri and Mr. Muratore will open their tour in either Baltimore or Washington and will then go to Boston, Rochester and Buffalo. They will give their New York recital about March 1.

Numerous attempts have been made to persuade Mme. Cavalieri to appear in opera or concerts in America in the last few seasons, but until now she has refused her consent, explaining that she feared the public would think she was taking advantage of the publicity attending her divorce from Robert W. Chanler.

### Crown Prince Wants "Parsifal" Protected

BERLIN, Jan. 22.—Crown Prince Frederick William heads the list of signers of a petition which has been presented to the Reichstag asking for a special law to extend the copyright of Wagner's "Parsifal," which expires this year.

## OTTILIE METZGER'S CLIMB TO FAME FROM A \$25-A-MONTH OPERA POSITION

**Not a Very Tempting Salary, But It Started Noted Contralto Up the Ladder to Success—Her Views on Art and Family Life, Christian Science, Richard Strauss, Her Favorite Rôle and Other Diverse Topics Obtained in a Composite Interview**

APPARENTLY it takes even more than eight mortal days of the concentrated woes of seasickness and homesickness to shake the stability of Ottile Metzger's bland optimism. The distinguished contralto whom Hamburgers regard with affectionate veneration, upon whose services the Bayreuth powers of Wahnfried and the Festspielhaus have five times set the seal of their august approbation and in whose occasional "guest" visits opera-goers of other influential European music centers rejoice greatly, slipped into New York unobtrusively last week for a single appearance with the Philharmonic and a sojourn briefer, even than the time consumed by the trip. She came alone, having left both husband and the baby behind, and she missed them frightfully. Nevertheless, she was loquacious, cheerful, almost jubilant, in fact, when a cohort of interviewers descended upon her the very afternoon of her first American day. They took note of her cheerfulness and one of them even ventured to seek an explanation of it by inquiring if the artist was a devotee of Christian Science. To which she promptly



Ottile Metzger, the Celebrated German Contralto Who Came All the Way from Hamburg to Make Two Concert Appearances with the New York Philharmonic Orchestra. On the Left, with Her Husband; on the Right with Siegfried Wagner and a Friend

prompt or correct her, nor has one to wait in respectful silence for her to find the right word or the idiomatic phrase.

She talked affably with her interviewer and was, to all appearances, not the least disconcerted by the fact that each of them was pressing her for information of a different kind. One was bent on unearthing the facts regarding the place of her birth, her favorite rôle and the salary she received when she sang in opera the first time. A second persisted grimly in the endeavor to find out whether she practised Christian Science, whether she thought an artist to be great should try to be unhappy and sacrifice everything to art. While a third sought to draw her into a discussion of various abstract phases of her artistic philosophy. Each got a little of what he wanted, for the singer was not at all inclined to jump from one topic to the other, however wide the gap that separated them.

Mme. Metzger was born in Frankfort, studied in Berlin, made her débüt in Halle and at present makes Hamburg her operatic headquarters. Her teacher was one Kempner, of Berlin, who also presided over the vocal studies of Frieda Hempel. Her initiation into operatic life took place under circumstances none too reassuring.

#### Singing at \$25 a Month

"I had a large number of rôles in my répertoire when I was engaged at Halle-an-der-Saale," she told her questioners, "but the manager felt none too confident of my abilities. Indeed, he was so uncertain about me that, on the side, he engaged the wife of his orchestral director as a sort of understudy. I started out as one of the *Pages* in 'Lohengrin.' Then came the greatest imaginable variety of characters. We even did operettas—I remember singing *Mimosa* in the 'Geisha' thirty-five times during a single season. And all for a hundred marks a month, when six months marked the extent of the season! That is very little even in Germany, I can assure you. Think of a girl without any further source of support being forced to struggle along on twenty-five dollars a month, when out of that sum she is expected to buy her own theatrical costumes, pay agents' fees, tips and a hundred other expenses! The second season, however, they advanced me to two hundred marks. Besides I had the satisfaction of knowing that they had found no use for the conductor's wife in the capacity for which they had retained her. At the time of my débüt I was twenty years old."

The prestige which Mme. Metzger acquired during the Halle period of her existence led to better and better things. At present she is welcomed from one end of Europe to the other.

"When I return to Europe in a few days I go with my husband, Theodore Lattermann, to Buda-Pesth, Brussels and Madrid, undertaking those enormous leaps for the purpose of singing in Wagner festival performances. My husband, you see, is a bass-baritone and he sings the *Wotans*, *Hans Sackes*, and so on. He, too, is a member of the Hamburg Opera. We go on our tours together—it's so lovely not to have to take such trips alone!"

It is fairly likely that the next time Mme. Metzger comes to America (and there will be a next time!) she will bring along the husband or the baby, or both. The child, which is a year and a half old, is at present in the care of its grandmother in Berlin. The period of separation, short as it is, has caused the singer no end of sadness, she

insists. To make matters worse she brought a doll with her that somewhat resembles the infant. One rough day on the steamer, when, according to the delightfully naive habit of many Europeans who cross for the first time, she expected the ship to sink with every wave, she took the doll into her berth, and for several hours revelled in a luxury of the "blues."

#### Her Favorite Rôle

Leonora Suzanna is the infant's title. Mme. Metzger christened it Leonora with a very definite purpose. Leonora, the heroine of Beethoven's "Fidelio," is her favorite rôle, but one which her fate, in the shape of a contralto voice, has barred her from singing. So she has managed to derive a certain amount of poor satisfaction in calling her daughter by the name of the character she would so love to impersonate.

"Aside from my beloved 'Fidelio,' which moves me to the heart and makes me weep every time I hear it, my favorite part is, perhaps, *Carmen*. I sing it in German and in French, for we give it in the latter when Caruso comes to sing with us. I have often done it with him. But I sometimes grow rather tired of it, especially after appearing in it as often as I do in Hamburg. There we have this opera almost every week."

"Amneris in 'Aida' is one of my favorites. I do *Azucena* in 'Trovatore,' *Adriano* in 'Rienzi,' and, naturally, the later Wagnerian contralto parts. I was the first to sing the rôle of the *Widow* in 'Versiegelt' when they brought it out in Hamburg with Mr. Stransky conducting. It is not a contralto, but a mezzo-soprano part. That causes me no difficulty, for my vocal range is extensive. *Clytemnestra* in 'Elektra' is another character I take the greatest delight in assuming. It moves me deeply; it makes me think. I have often asked Strauss why he does not write large contralto parts like this more frequently. Does singing this music harm the voice? Absurd! A properly trained voice can sing it and any number of other parts like it without any ill effects whatsoever. Don't listen to those who say such stupid things about Strauss's music. They used to say exactly the same about Wagner's. The danger a singer runs in these powerfully dramatic rôles is that of allowing his temperament to get the upper hand to such an extent that it causes him to produce his voice violently and injudiciously. The real artist, though, understands that temperament, while all essential, must yet be kept within limits of artistic discretion."

#### Overlooking the Contralto

"It is really curious that composers have almost always been accustomed to relegate contraltos to the background. A possible solution to the problem involved in this condition of affairs may lie in the fact that, on the whole, good contraltos have been rarer than good sopranos. But to this day even, audiences have a strange way of overlooking the contralto. Take *Brangäne* in 'Tristan.' It is a great part, a tremendous part. Yet it is upon *Isolde* that attention insistently directs itself."

Five times has Mme. Metzger been invited to participate in Bayreuth festivals, and there she has been acclaimed in those characters that fall to the lot of leading contralto. She has done *Erda Waltraute*, one of the *Rhinemaidens*, a voice in "Parzifal." In these she has alternated with her close friend, Schumann-Heink.

"It is quite useless to deny that Wagner

is sung anywhere else in Europe as well as it is in Bayreuth," she affirms. "Nowhere else are the spirit and the perfection of ensemble carried to such an ideal extreme. This was impressed upon me all the more indelibly when I sang at one of the Munich performances. In Bayreuth one has as many as forty or fifty rehearsals. It is tiring, no doubt, but the system has its obvious advantages. In Munich you are likely to be summoned to a rehearsal with the full orchestra without having had any previous practise."

#### Marriage for the Artist

Comment on Bayreuth and the status of contraltos was cut short by the insistence of one of Mme. Metzger's interviewers, who thirsted for enlightenment regarding the compatibility of conjugal happiness and artistic proficiency. The singer assured him that to her mind they need not react upon each other to their mutual disadvantage. Her own experience seemed to her sufficient practical proof of her theory.

"I do not believe in any sense that everything else should be sacrificed to one's art, nor that this should occupy all one's time. It is useless to presume that one must constantly be unhappy in order to attain to artistic eminence. I find plenty of time for enjoyment of my family life. I am a good *Hausfrau*, I like to cook, and I am proud that I can. Why should I not be able to sing just as well because I also enjoy doing this?"

Opera does not monopolize this singer's affections, for she does much *Lieder* singing. "In some ways I like it better than opera," she says. "One is spared the labor of making up and all similar accessories that are required for the performance of an operatic rôle. And then one can give of one's innermost soul in singing songs."

"And it does not mean so much effort when one can sing the same things at one concert after another," some one suggested.

"Ach Gott! no, I don't mean that," exclaimed Mme. Metzger. "For nothing in the world would I want to repeat programs. I want change—change the whole time. One wants to express different things at different times. How can you do well if you have to repeat yourself on occasions when you don't feel able to bring yourself into the mood?"

H. F. P.

#### Young Pianist Postpones Tour Because of Gerry Society's Objection

Aline van Barentzen, the young pianist, who has twice won the first prize at the Paris Conservatoire, and has appeared successfully this season in Boston and New York, has signed a three years' contract with Marc Lagen, the New York musical manager. She will give concerts in Europe during the next season and will then return to America for an extended tour. Arrangements had been made for a tour during the remainder of the present season, but so many of her appearances had to be canceled owing to the opposition of the Gerry Society because of her age that the tour has been postponed for one year.

#### Berlin Chorus Planning American Trip

BERLIN, Jan. 25.—The Berliner Liedertafel, one of the best known male choruses of this city, is contemplating a trip to America next year, visiting New York, Philadelphia, Baltimore, Washington and Buffalo. The trip is conditional upon the willingness of 130 members to go.



Ottile Metzger, as "Waltraute" in the Bayreuth Festspiele

retorted that she was not but might be moved to look into the matter seriously if she were definitely assured that it would enlarge the circle of admirers of her art.

Mme. Metzger lost no time setting about her sight-seeing excursions. Her baggage once deposited at the hotel she went with her brother to have a look at the outside of the Metropolitan Opera House, after which she crossed over to Fifth Avenue, made some purchases in what she called a "warehouse," (her English equivalent of the German for department store, "Warenhaus"), and then walked thirty blocks. And having seen what there is to be seen in thirty New York blocks she came to the conclusion that Americans were foolish to want to go to Europe. For her admiration and astonishment knew no bounds when she came face to face with a building ten or fifteen stories high.

It is generally assumed that a speaking knowledge of a foreign language is not to be obtained in schools. Either Mme. Metzger is the incarnate refutation of this theory or she is the exception which proves the rule. Her English is quite mystifying in its fluency, and it was all acquired during her school days. One need seldom

## "MANON" FOR FRENCH OPERA LOVERS

Metropolitan Revives Massenet Work with Farrar in Fine Fettle as the Heroine and Caruso Miscast as "Des Grieux"—Gilly and Rothier in Performances of Truly Gallic Distinction

MASSENET'S "Manon" was given for the first time this season at the Metropolitan on Wednesday evening of last week. The management has found this work a profitable investment from several points of view. In the first place the public has always taken more or less kindly to it and in the second it serves as a sort of Cerebral sop to those who have been loud in their clamors for French opera in general and Massenet in particular. In the third, its production does not entail the necessity of securing an adequately qualified French soprano or tenor, for *Manon* is one of Geraldine Farrar's most winsome impersonations, while Caruso has *Des Grieux* in his répertoire. And whether or not a rôle is suited to the famous tenor's style matters little to the average Caruso worshiper, so long as the opera be half-way good and give the idol plenty to sing.

Last week's audience showed its delight very plainly from one end of the evening to the other. "Manon" is not Massenet's masterpiece by any means, despite the opinion to that effect prevalent in many quarters. It falls below "Thais" and never for a moment compares in wealth or beauty of inspiration with that miniature but radiant gem, "Le Jongleur." Nevertheless it is a score of great charm, despite its dull moments, and it is doubly welcome after the "Manon Lescaut" of Puccini. Massenet has, of course, reflected the spirit and atmosphere of Prévost's mawkish but essentially French tale with a refinement, consistency, sympathy and understanding that one vainly seeks in the Italian composer.

There were but two French artists among the men in the revival last week—Messrs. Gilly and Rothier, who had the rôles of *Lescaut* and the *Count Des Grieux* respectively. Jeanne Maubourg and Maria Duchêne, who had the tiny parts of *Javotte* and *Rosette*, furnished the Gallic element on the feminine side of the cast. It must be admitted that all of the lesser characters were efficiently performed. But the lack of a first class French singer made itself most conspicuously apparent in the chief tenor rôle. Caruso was in fine vocal shape all evening, and though he suffered from slight attacks of coughing during the second and third acts there were no perceptible effects

be to do justice to Mozart or Wagner. His performance of the "Dream" aria—which was roundly applauded because he ended it loudly and blatantly—stood out in truly pitiable contrast with the exquisitely tasteful delivery of the same number given by that master artist, Clément, a week or two

picture as she sat beside her band-box under the linden tree, and again as she listened to her brother's instructions. And she was moving to the deepest degree in the Saint-Sulpice episode when, dragging herself on her knees, she entreats her lover to abandon his ecclesiastical ambitions. Thrilling was the look of triumph which illuminated her face as she realized that her pleadings had overcome his determination. In the last act she was most movingly pathetic. Miss Farrar was in excellent voice.

Mr. Gilly brought out much of the humor of the swaggering *Lescaut* and sang well. His French enunciation was a joy in comparison with that of most of the remaining singers. Mr. Rothier's *Count* had genuine distinction, while de Segurola, always an



Mishkin Copyright.  
Left to Right: Enrico Caruso, as "Des Grieux"; Geraldine Farrar, as "Manon," and Dinh Gilly, as "Lescaut" in Massenet's "Manon" at the Metropolitan Opera House

earlier. And alas for Caruso's French pronunciation!

### When Caruso Becomes Emotional

Aside from these particular drawbacks it is now time that the Italian tenor should rid himself of his absurd panting in emotional scenes. Such seems, however, to be his only method of expressing depth of feeling. The mannerism has long been obnoxious and in "Manon" he resorted to it to a really exasperating extent. A great voice may cover a multitude of artistic sins, but there are things which it cannot

artist of the first rank, did well in the small part of *De Bretigny*. Mr. Reiss brought out the humor of the rôle. *Guillot*, Lenora Sparkes, Jeanne Maubourg and Maria Duchêne handled the trio *Poussette*, *Javotte* and *Rosette* adequately.

Mr. Toscanini, whatever may be his sentiments toward the Massenet operas, conducted this score as though he loved nothing better. The delicate beauties of Massenet's orchestration were exposed with exquisite charm. The settings were mostly appropriate and beautiful. But how do rugged, snow-covered peaks suddenly come to appear on the road from Paris to Havre? They are altogether as ridiculous as the rugged mountains which the Abbé Prévost's imagination placed in the neighborhood of New Orleans.

### Another Wagnerian Calamity Averted

Another Wagnerian calamity was almost precipitated on Thursday night when "Tristan" was repeated. Early in the day Mr. Burrian's wife was taken seriously ill and the tenor informed the management he would not be able to appear for the performance. Everything was in readiness for a substitution in the form of "Trovatore," but luckily such a misfortune was averted, for Mr. Burrian eventually decided he would sing. The performance was a superb one. Mme. Fremstad, in fine form, was *Isolde*; Mme. Homer, *Brangäne*, and Mr. Weil, entirely recovered from his recent throat trouble, *Kurwenal*. Mr. Witherpoon sang *King Marke* for the first time this year and gave the long speech admirably. Mr. Toscanini's work was again thrilling.

The second of the Thursday matinées brought forward the "Magic Flute," with Mme. Destinn as *Pamina*. Stella de Motte replaced Anna Case as one of the *Three Youths*. The performance was one of noteworthy beauty.

### "The Barber" Repeated

The second performance of Rossini's "Il Barbiere di Siviglia" took place on Friday evening of last week with a cast similar to that of its first representation. Frieda Hempel, as *Rosina*, was in excellent voice and by the beauty of her singing materially deepened the favorable impression gained by previous appearances. Miss Hempel sang her florid music with freedom and abundant technic. The omission of certain ornamental passages added greatly to the effect of the first aria and the substitution of Ardit's "Il Bacio" for the Adam Variations, done at the first performance made this feature of the opera of more interest.

Mr. Macnez, as *Almaviva*, displayed beauty of voice in the cantilena passages and Antonio Pini-Corsi was inimitable as *Dr. Bartolo*. Mr. de Segurola was a humorously sinister *Don Basilio* and Pasquale Amato, as the *Barber*, certainly sang

better than any one who has appeared in this rôle within recent years. He was deservedly recalled many times.

### Matzenauer in "Gioconda"

Mme. Matzenauer's first appearance as *Laura* was the feature of Saturday afternoon's "Gioconda" performance, which was greeted by the usual bulging audience of matinées. While there may be other rôles better suited to the contralto she gave to the portrayal all of her characteristic tonal beauty and nobility of acting and won the most spontaneous sort of tribute from the audience. Somewhat different as to "make-up," Enrico Caruso displayed his usual tones in "Cielo e Mar," while Miss Destinn and Mr. Amato repeated their vocally and dramatically forceful impersonations of *Gioconda* and *Barnaba*, and Mr. de Segurola lent distinction to the *Alvise*. Mr. Polacco won an applause greeting by his efficient conducting.

Several rows of standees attested to the popularity of "The Tales of Hoffmann," as revealed on Monday evening. Of the three love stories that of *Antonia* exerted the most direct appeal to the auditors, with Lucrezia Bori in her exquisite depiction of the consumptive singer. Mr. Macnez's voice appeared richer in color than at previous performances, while the pure French enunciation of Messrs. Gilly and Rothier was refreshing after the efforts of some others of the cast. Mmes. Fremstad and Hempel were again effective as *Giulietta* and *Olympia* respectively.

### Metropolitan "Butterfly" in Brooklyn

"Madama Butterfly" spread her kimonoed pinions before patrons of the Brooklyn Academy of Music on the evening of January 25. Geraldine Farrar and Riccardo Martin responded to many curtain calls, both being in fine voice. The performance was spirited and the score was treated with nice consideration by Conductor Toscanini. Scotti, deep in his rôle, which he habitually acts well, seemed a trifle dour at encores. Rita Fornia's utterance was uniformly sympathetic and her conservative interpretation enjoyable. The compelling sweetness of Miss Farrar's tones was never more in evidence than in this performance, and Martin showed his splendid intelligence and vocal flexibility and resonance to best advantage. G. C. T.

### Elsa von Grave's Weimar Success

BERLIN, Jan. 10.—Elsa von Grave's Weimar appearance brought her fresh laurels and the highly esteemed Berlin pianist again showed herself to be an artist of extraordinary ability. In her performance of the Liszt A Major Concerto she exhibited, according to the local critics, a finely developed technic and a tone which was full without being harsh.

### Famous Editor of Piano Classics Dies at Seventy-five

Heinrich Germer, who performed a most valuable service to the art of piano playing by his musicianly edition of pianoforte classics, died after a short illness in Dresden on January 4, five days after the seventy-fifth anniversary of his birthday.

### METROPOLITAN OPERA CALENDAR

WEDNESDAY afternoon, January 29, Wagner's "Das Rheingold" (Annual "Ring" cycle). Mmes. Matzenauer, Case, Homer, Alten, Sparkes, Mulford; Messrs. Burrian, Weil, Reiss, Murphy, Goritz, Hinshaw, Witherpoon, Ruydsael. Conductor, Mr. Hertz.

Wednesday evening, January 29, Verdi's "La Traviata" (first time this season). Mmes. Hempel, Mattfeld; Messrs. Macnez, Amato. Conductor, Mr. Sturani.

Thursday evening, January 30, Massagni's "Cavalliera Rusticana." Mme. Gadski; Messrs. Martin, Gilly. Conductor, Mr. Polacco. Followed by Leoncavallo's "I Pagliacci." Mme. Destinn; Messrs. Caruso, Gilly. Conductor, Mr. Sturani.

Friday evening, January 31, Verdi's "Otello." Mme. Alda; Messrs. Slezak, Amato. Conductor, Mr. Toscanini.

Saturday afternoon, February 1, Puccini's "Madama Butterfly." Mmes. Farrar, Fornia; Messrs. Martin, Scotti. Conductor, Mr. Toscanini.

Saturday evening, February 1, Wagner's "Tannhäuser." Mmes. Destinn, Matzenauer; Messrs. Jörn, Well, Griswold. Conductor, Mr. Hertz.

Monday evening, February 3, Ponchielli's "La Gioconda." Mmes. Destinn, Homer, Duchêne; Messrs. Caruso, Amato, De Segurola. Conductor, Mr. Polacco.

Tuesday evening, February 4, Charpentier's "Louise" (Philadelphia-Chicago Opera Company). Mmes. Garde, Berat; Messrs. Dalmorès, Dufranne. Conductor, Mr. Campanini.

Wednesday evening, February 5, Wolf-Ferrari's "Le Donne Curiose" (first performance of season). Mmes. Farrar, Alten, Fornia; Messrs. Macnez, Scotti, Didur, De Segurola, Pini-Corsi. Conductor, Mr. Toscanini.

Thursday afternoon, February 6, Wagner's "Die Walküre" (second performance of the afternoon "Ring" cycle). Mmes. Fremstad, Gadski, Matzenauer; Messrs. Burrian, Griswold. Conductor, Mr. Hertz.

Thursday evening, February 6, Offenbach's "Tales of Hoffmann." Mmes. Hempel, Bori, Duchêne; Messrs. Macnez, Gilly, Rothier, Didur, De Segurola. Conductor, Mr. Toscanini.

Friday evening, February 7, Massenet's "Manon." Mmes. Farrar, Sparkes; Messrs. Caruso, Gilly, Rothier, De Segurola. Conductor, Mr. Toscanini.

Saturday afternoon, February 8, Wagner's "Tristan und Isolde." Mmes. Gadski, Homer; Messrs. Urlius (début), Amato. Conductor, Mr. Toscanini.

Saturday evening, February 8, Puccini's "La Bohème." Mmes. Alda, Alten; Messrs. Martin, Scotti, Rothier. Conductor, Mr. Sturani.



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## "THE JEWELS" BREAKS ALL BOSTON RECORDS

Wolf-Ferrari Opera Brings in Greatest Profits—Frieda Hempel's Début

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, January 26, 1913.

FOLLOWING the initial production of the "Jewels of the Madonna" at the Boston Opera House on January 17 the opera has been given twice to large and very enthusiastic audiences during the last week, and the proceeds of the Saturday matinée on the 25th were \$200 more than the largest profits which had accrued before that time to the opera management. The reason was partly the increased cost of the boxes this Winter, but it is now established beyond doubt that, for the present, at any rate, "The Jewels" is the most popular opera in the Boston répertoire. New hearings, however, fail to disclose undiscovered beauties in the score; there are passages very evidently derived from other works; and none of the music of "The Jewels" is of the deepest significance. If the opera is in the répertoire of the leading companies of North America five years from now it will astonish at least one reviewer of musical events. The cast for "The Jewels" has remained the same, including Mmes. Edvina and Gay, Messrs. Zenatello and Marcoux, in principal parts.

On Monday night, the 20th, Frieda Hempel made her Boston début as *Rosina* in the "Barber of Seville" with great success. It is not only the natural flexibility and the pleasing quality of the voice which command respect. It is a deeper matter than this—the musicianship of the singer. Miss Hempel appears to be an artist of a school now almost entirely disappeared, and her art holds a nearer relation to that of Sembrich than to any other singer known to the American public. At any rate, Miss Hempel finds herself praised here with that volubility which is such an amusing trait of the American press. She is mistress of the fine old manner. Her agility in ornamental passages is no more remarkable (if as much) than her skill in sustained song. Her voice is farthest from the traditional coloratura soprano. It is well developed in all of its registers. But above all there are finish and beauty, even nobility of style.

In this performance the *Almaviva* was John McCormack; the *Basilio*, Mr. Marcoux; *Figaro*, Rodolfo Fornari; *Bartolo*, Luigi Tavecchia; *Berta*, Elvira Leveroni.

## DAMROSCH PRESENTS BACH AND DEBUSSY

Ovation for Ernesto Consolo a Striking Feature of New York Symphony Concert

Walter Damrosch arranged a Bach-Debussy program for the Sunday afternoon concert in Æolian Hall of the New York Symphony Society. Ernesto Consolo, the eminent Italian pianist, and George Barrére, flautist, were the soloists.

Bach's F Major "Brandenburg" Concerto had an interesting delivery. Particularly beautiful was the *Adagio*, with its noble melody in the solo violin, played effectively by Concertmaster Saslavsky and in the oboe, appearing twice in imitation. Only three movements of the Suite in B Minor were heard, the *Bourée*, *Polonaise* and *Ba-dinerie*, and in them were heard M. Barrére, whose equal as a flute player is yet to be discovered; one regretted that the magnificent overture, with its rousing fugue, was omitted. But the climax of the music of the great cantor of the Thomasschule was yet to come. It occurred in the performance of the D Minor Concerto for piano.

In this Mr. Consolo won an ovation. Some statistician has calculated that no less than twenty pianists have been heard here in public since the season began, four or five of them of the first rank. Despite the bounteous supply of masters of the keyboard there was true cause for rejoicing in Mr. Consolo's performance of the heroic old work. His appearances are all too infrequent. The manner in which he approaches the music of Bach, with direct yet



—Photo by Ruttenberg, Boston.

Above: Scene of Act I of "The Jewels of the Madonna" as Staged at Boston Opera House. Below, Left to Right: Giovanni Zenatello, as "Gennaro"; Maria Gay, as "Carmela"; Mme. Edvina, as "Maliella"; (Circle) Mollie Croman and Zelinda Ziglioli, in Camorra Dance, and Vanni Marcoux, as "Rafaela"

Mr. McCormack's voice is uncommonly well suited to this music, and as the performance went on he sang to better and better advantage. Mr. Marcoux's *Basilio* was the creation of another period. Doubtless the impersonation was planned after that of Chaliapine of Russia. It was nevertheless effective. Unusual importance was given to enunciation, phrasing, etc., and the dramatic effect was first, the musical effect second. Messrs. Fornari and

Tavecchia were amusing in smaller rôles. On Friday evening, the 24th, Jean Lafitte was the leading tenor in the performance of "Carmen," Charles Strongly conducting. This and the change which made Miss Fisher again the *Micaela* in place of Diamond Donner were the only features which distinguished this performance from many previous ones. Mr. Lafitte was heard to advantage. This school of opera he knows thoroughly, and his voice is sonorous and

manly in its quality. Miss Fisher is also excellent. Mme. Gay, of course, was the *Carmen*.

On Saturday evening the opera was "Rigoletto," with Evelyn Scotney as *Gilda*; Alfredo Ramella as the *Duke*; Fornari as *Rigoletto*; Mardones as *Sparafucile*; *Madalena*, Elvira Leveroni.

The opera, old as the hills, makes a deep impression. Miss Scotney gave an admirable performance.

O. D.

## PAUER AN ELEVENTH HOUR SUBSTITUTE

St. Louis Symphony Orchestra  
Patrons Give Cordial Reception  
to Noted Pianist

ST. LOUIS, Jan. 25.—Unmistakably the concerts this season by the Symphony Orchestra have been the finest that have ever been offered to local audiences and the performances each week have seemingly been better than the ones preceding. Yesterday afternoon brought forth another treat and St. Louis was so fortunate as to hear the famous Stuttgart pianist, Max Pauer. He had barely time to dress and catch the train after his recital at the Æolian Hall in New York to come to this city and play for this week's pair of symphony concerts. Another soloist had been scheduled for the pair.

The ease with which he played the beautiful Schumann Concerto in A Minor (seldom heard here) completely captivated a good-sized matinée audience and compared with any reception given this season to any artist, and that is saying a good deal.

Mr. Zach conducted an excellent accompaniment. Mr. Pauer was forced to give two encores, first the Schubert-Liszt "Soirée de Vienne" and second a Mendelssohn number. The orchestra's part of the program opened with Reger's Concerto in the Old Style for Orchestra, op. 123, which

proved most acceptable. Mr. Zach's interpretation was as fine as anything that has ever been done here. The other number was Raff's Symphony No. 3, op. 153, "In the Forest," with its weird and colorful variations, which was delicately rendered.

Adeline Genée and her company of dancers, assisted by Alexander Volinin, appeared here last Monday evening at the Odeon in her new production, known as "La Danse."

The Morning Choral Club opened its twenty-second season on Tuesday evening last at the Odeon before the largest "first-night" audience in its history. Under the leadership of Charles Galloway these eighty trained voices produced stirring choral effects and gave some very beautiful selections by Cadman, Harris, Bantock and others. The soloist for the evening was Jaroslav Kocian, the violinist, who first played the Tschaikowsky Concerto in D Minor. His second number consisted of a group starting with his own "Intermezzo Pittoresque," Goldmark's "Andante Sostenuto" and Wieniawski's "Polonaise."

H. W. C.

No Spiritualistic Influence in Thuel Burnham's Playing

[By Cable to MUSICAL AMERICA.]

PARIS, Jan. 26.—The story widely circulated in American newspapers to the effect that Thuel Burnham, the American pianist of Paris, has asserted that he draws his inspiration at his recitals from the spirits of dead composers whose works he plays is most emphatically denied by Mr. Burnham and branded as a ridiculous invention. None of Mr. Burnham's friends has given the slightest credit to the story.

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### Composer Who Fell Six Stories May Have Been Suicide

Burgess Dickinson, a student and composer, fell or jumped from a sixth story window of the Benedick apartments at No. 80 Washington Square East last Tuesday night and was killed. A brother of the dead man, Howard C. Dickinson, an assistant district attorney, said that Burgess was a devoted student of music, but was subject to melancholy at times over what he regarded as his lack of progress.

**FOSTER & DAVID**  
Five Hundred Fifth Ave., New York  
PRESENT  
**RUTH HARRIS**  
SOPRANO



Photo by Mishkin Studio

Miss Ruth Harris gave great pleasure by her vocalism, displaying a voice fresh, pure and well-trained. The violin of Miss Marie Nichols and the voice of Miss Harris vied in honorable rivalry for the favor of the audience, whose verdict was equally flattering to both artists.—*Fitchburg Sentinel*, December 3d, 1912.

Miss Ruth Harris made her first bow to a Dayton public on this occasion, and firmly established herself in the musical affections of all who were privileged to hear her. Delightful in personality, and gifted with a lyric soprano voice of clear and beautiful quality, her numbers were pleasurable to an exceptional degree. A width of range and excellence of control further characterize the work of this charming artist, who will receive a warm welcome should she again appear in this city.—*Dayton Daily News*, October 24th, 1912.

Miss Ruth Harris is an artist who can be counted as one of the finest vocalists that Cleveland has ever heard. Besides possessing a voice of rare beauty, she has a most attractive personality. Her German songs, as to interpretation, were gems, while her "Madame Butterfly" selection impressed the hearers with the fact that her musical star is rising fast and that in the near future she must be counted as one of America's most delightful sopranos.—*Cleveland Town Topics*, October 26th, 1912.

## ORIENTAL MUSIC GIVEN WITH BIBLICAL DRAMA

Kurt Schindler Presents Estelle Burns-Roure, Mary Jordan and Chorus at Home of Mrs. Lydig

Kurt Schindler, with Estelle Burns-Roure, dramatic soprano; Mary Jordan, contralto, and a selected chorus of the Madrigal Singers of the Schola, formed the culminating episode of an elaborate entertainment given by Mrs. Philip M. Lydig in her house at No. 38 East Fifty-second street, New York, on the evening of Saturday, January 25. The audience, which was a large one, was deeply impressed by Mme. Burns-Roure's solo in "The Song of Solomon," a bible lyric by Blair Fairchild. This she rendered with rare reserve, temperament and vocal beauty, rising easily to the unusual requirements of range and dramatic expression.

Miss Jordan sang with success some Oriental chants by Moussorgsky as Ruth St. Denis gave her dance.

The occasion of the entertainment was the première presentation of the bible drama "Judith," by Constant Lounsbury, who has been known for the marked success of her drama "Delilah" in Paris. Here as in Paris Baron De Max took the leading rôle in her work, this being his first appearance in this country, while Mlle. Yorska, of the Sarah Bernhardt Theater, Paris, has the rôle of Judith. Ruth St. Denis appeared as the dancer, and the French principals were supported by a selected company of Americans.

The whole second floor was converted into a theater of oriental setting by means of the use of red velvet hangings, leopard and tiger skin rugs, oriental fruits, palms, flowers and lighting.

The Oriental music was selected by Mr. Schindler from the Jewish melodies of Moussorgsky, and the weird effect was heightened by the applied device of the male and female voice singing in unison, the tenors taking the higher octave above the contralto. Musicians in the fashionable audience, such as Reginald de Koven and Walter Damrosch, expressed themselves as delighted by the appropriate and mysterious effects thus produced by the singers hidden behind a screen of roses. An original composition of Edmund van Saanen Algi, a Roumanian resident of Paris, "Judith's Song," was played as a flute solo to Mme. Yorska's recitation.

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Miss

# Maggie Teyte

*First Appearance with  
The Boston Symphony*

"Début a Triumph" Says The Press.

"Miss Teyte's Singing Was Admirable."

—(Boston Globe.)

"The voice is a beautiful one, youthful, fresh, free, fraught with emotion."—(Boston Herald.)

"Maggie Teyte Charms Symphony Audience by Her Remarkable Voice."

—(Boston Journal Jan. 25th, 1913)

Boston Journal, Jan. 25, '13

BY E. F. HARKINS

### CELEBRATED MELISANDE

Miss Teyte is one of the most celebrated of the *Mélisandes*. Debussy has publicly shown his admiration of her artistry; he has dedicated songs to her and played accompaniments for her; and she pays him the compliment this week of singing for the Symphony patrons one of his least cryptic songs. The Charpentier Air is also familiar. But better than both of the songs yesterday was the singing.

For Miss Teyte has a rare voice. Its large range and power are the least of many remarkable qualities. Most impressive of all are the expressive shadings that make it fairly iridescent and that reveal the singer's thorough command of emotional utterance. The upper part of the voice is the most lovely, but equally to be admired are the darker and more emotional tones of her middle register.

### DEBUT A TRIUMPH

Miss Teyte's appearance—she is blond and girlish and sweet twenty-one—was as pleasing as her voice, and the applause lasted until she had returned to the stage and bowed half a dozen times after each number. It is not often that a singer makes so favorable an impression on a début at the Symphony concerts. But this charming little Englishwoman has the art and personality that go to make enduring favorites in Boston.

Boston Post, Jan. 25

BY OLIN DOWNES

The air of Debussy was sung with unusual appreciation of its style. It is not dramatic. It is a pleasant task for a singer, and a singer so intelligent, with such appreciation of its style, can make it interesting. Later in the afternoon Miss Teyte undertook an air of more dramatic character. In her treatment of Debussy's phrases, in her command of nuance, she represented the music excellently. The music of Charpentier was superbly sung. Other singers have voices with more body and sensuous beauty, although Miss Teyte's upper tones are exceptionally

well placed and produced, but few, indeed, have made this air so instinct with the sensuous passion which is the breath of Louise, and none has done more justice to its melodic line or achieved a more thrilling climax. And Miss Teyte colored her tones admirably. After the glowing climax the last words were of a haunting and voluptuous tenderness. Much had been expected of the singer's intelligence and knowledge of modern French idioms, but her dramatic singing of this air was somewhat of a surprise—and a very gratifying one. Miss Teyte was repeatedly recalled.

The Boston Globe, Jan. 25, '13  
MISS MAGGIE TEYTE SINGS  
WITH FINE VOCAL ART  
AND IMAGINATION

She sang the Liszt lament and cry for her son with a fine intensity of feeling in the dramatic climax, yet with unforced and beautiful tone. She differentiated between recitative and aria, and her diction was expressive. Miss Teyte's singing of the Charpentier aria was admirable vocally, polished in its nuances, and given in the true vein of intimate confession. It was an exquisite piece of dramatic singing in a lyric mold.

The Boston Herald, Jan. 25, '13

BY PHILIP HALE

Miss Teyte made the most of it, and at the end gave the closing phrases emotional quality by the charm and expressiveness of her voice. She sang the air of Louise delightfully. The voice is a beautiful one, youthful, fresh, free, fraught with emotion. Miss Teyte sings spontaneously, with uncommon ease, with an intelligence that is as a second nature. It is a pity that we have not yet heard her at the Opera House. All Paris praised her as *Mélisande*: "An innocent and poetic *Mélisande* with a voice of delicious purity, with golden hair, a little princess of the amorous and mystic legend, giving in a marvelous fashion the sensation of the unreal." The modesty of her bearing and the effective simplicity of her dress enhanced yesterday the pleasure of hearing her.

Owing to a Concert Tour in England with the Queen's Hall Orchestra, under the Direction of Sir H. Wood, Miss Teyte will sail on February 22d.

Third American Season  
October 1913 to April 1914

## BOSTON CHORUS IN A NEW HUMISTON WORK

"Iphigenia Before the Sacrifice at Aulis" Has a Successful Première

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, January 27, 1913.

THE People's Choral Union, Frederick W. Wodell conductor, gave its second concert this season last evening in Symphony Hall. The assisting artists were Edna Dunham, soprano; Horatio Connell, baritone, and Charles McIlvain, bass. Members of the Boston Symphony provided the orchestral accompaniment and their leader was Jacques Hoffmann. Miss Gaskins was the pianist and Hermann A. Sheedt the organist. The program:

Nocturne, Mendelssohn; "Iphigenia Before the Sacrifice at Aulis," for soprano, orchestra and chorus (first performance), William Henry Humiston; Reverie, Rissland; "The Lost Chord," arranged in parts, Sullivan; "The Cross of Fire," for vocal soloists, orchestra and chorus, Bruch.

Mr. Humiston, who conducted the performance of his work, is originally from Ohio and is now prominent in music in New York. His piece is straightforward, unaffectedly simple writing for soprano, orchestra and chorus. The parts are composed to the best advantage. An ancient Greek theme is incorporated in the score. The piece was performed with special care as to phrasing and enunciation and was very enthusiastically received.

The music is effectively colored. The Bruch work is very impressive in



W. H. Humiston



Edna Dunham, Soprano, and Horatio Connell, Baritone, Soloists with People's Choral Union of Boston

passages and its performance by the chorus was excellent. Mr. Rissland's melody proved an agreeable composition. The "Lost Chord" also made a strong effect.

Of the performers Horatio Connell especially distinguished himself by his sincerity, his intelligence and the excellent qualities

of his voice. He is evidently a thorough musician. One felt security the instant he began to sing. Every accent, every nuance was in place. The voice has a quality of its own. Miss Dunham sang with good taste and musicianship. Mr. McIlvain reinforced the company admirably. O. D.

### BEECHAM CONQUERING HERO

#### Warmly Greeted in London on Return from Berlin Triumphs

LONDON, Jan. 18.—It was in the manner of conquering heroes that the Beecham Symphony Orchestra, with Thomas Beecham at the head, returned to the Palladium last Sunday afternoon. All the world knows of the orchestra's tremendous success recently in Berlin, and how the most "difficult" press, probably, in Europe had praised its performances in superlative terms. That Berlin visit is regarded as marking a new era in the musical relations between Germany and this country. For not only has it been proved to our German cousins' satisfaction that we possess a first-class orchestra—ninety-eight per cent. British players, too—but that our modern school of composers can to-day hold its

own with any school in Europe for sheer individuality and distinction of technic. On Sunday Mr. Beecham gave us one of the programs played during the Berlin season. This contained Berlioz's "Carnaval Romain," Delius's "Brigg Fair," Grainger's "Mock Morris," Vaughan-Williams's "In the Fen Country," Delius's "Dance Rhapsody," the Adagio and Minuet from Mozart's Second Divertimento, and the "Marche Hongroise," from Berlioz's "Faust."

Chief interest was centered in the British works, "Brigg Fair" and "In the Fen Country," both deeply poetical essays in tone-color, with a strong feeling of subjective thought running through each. Both were enthusiastically received, as was Grainger's "Mock Morris," which had to be repeated.

The vocal soloist was Victoria Fer, who sang the Valse Song from "Romeo and Juliet" and the Jewel Song from "Faust," on each occasion having to add another contribution to the program.

There were few vacant seats to be seen in the Queen's Hall last Saturday afternoon when the fifth of the Chappell, Ballad Concerts took place. Six new songs were heard for the first time, the best of them being "A Summer Song," by Guy d'Hardelot, sung by Mme. Ada Crossley, and a serio-comic ditty called "A Fat Li'l Feller wid His Mammy's Eyes," composed by Sheridan Gordon and sung by Ruth Vincent. A new pianist at these concerts was Julian Clifford, who introduced an innovation into a ballad program by playing his own pianoforte transcription of Bach's Organ Toccata and Fugue in D Minor.

A. M. S.

#### Mme. Possart's Second Appearance with Damrosch Orchestra

Cornelia Rider-Possart, the American pianist, who has returned from a concert tour which took her as far West as the Pacific Coast, has been engaged as soloist with the New York Symphony Orchestra on Sunday afternoon, February 9. This will be the second time that she has played with the Damrosch Orchestra this season. Mme. Possart's American tour will end on June 1, when she will sail for Europe to prepare for her second American tour, her engagements keeping her in Europe until next October.

#### New Sousa Opera Has Première in Rochester

ROCHESTER, N. Y., Jan. 27.—John Philip Sousa's latest opera, "The Glassblowers," had its first public performance to-night in the Shubert Theater here. Mr. Sousa, who has written some very stirring music, conducted the orchestra in one of the numbers, a new march, "From Maine to Oregon," which was received with the greatest favor. The book of the opera is by Leonard Liebling and treats in satirical vein of the conflict of capital and labor. Edna Blanche Showalter sings the principal woman's rôle.

#### Jadlowker Cast for Berlin "Ariadne"

BERLIN, Jan. 25.—The Berlin première of Richard Strauss's latest opera, "Ariadne auf Naxos," is announced for February 18. Hermann Jadlowker will sing the principal male rôle.

## ZOELLNER QUARTET REACHES HIGH PLANE

#### Beethoven, Mendelssohn and Debussy Numbers on Second Program of Chamber Music

Before an audience of good size the Zoellner Quartet—Antoinette Zoellner, first violin; Amandus Zoellner, second violin; Joseph Zoellner, Sr., viola, and Joseph Zoellner, Jr., 'cello—was heard on last Sunday at Aeolian Hall for the first time since it made its initial bow last March. The organization is comprised of father, daughter and two sons. That constant rehearsing is the main thing in obtaining perfection of ensemble was demonstrated by their performance, which was one calculated to bring satisfaction to all lovers of chamber-music.

Mendelssohn's ever-beautiful E Flat Quartet, op. 12, was given a hearing that fairly breathed romanticism. Warmth and sonority characterized the reading of the opening *Adagio* and the lovely *Andante espressivo*, while the *Canzonetta* was sprightly in its daintiness and won an especial round of applause.

One always hears Debussy's Quartet, op. 10, with pleasure. It is full of fine melody, interesting harmonies and stirring rhythms. The Zoellners have been privileged to feel its spirit through many years' association with French and Belgian art during a sojourn in the latter country, where they studied with the famous Cesar Thomson. This composition makes exacting demands on all four players, but with these they coped successfully. In the sympathetic *Andantino*—one of Debussy's most spiritual flights—they reached the highest point in their evening's work; the movement has been played here frequently enough by many of our quartets, but new possibilities stood forth in the interpretation given it on this occasion. Beethoven's C Minor Quartet, op. 18, No. 4, was well played, with emotional force and rhythmic swing.

Those temperamental qualities which have been praised countless times in the Flonzaley Quartet are to be found in these players also; they make interesting the rather restricted appeal of four-part string writing and their readings are based on good traditions, not the principles of pedantic musicians, but the freer lines of our modern exponents of chamber-music. There were moments, to be sure, where the intonation was not all it might have been. The concert was on the whole admirable and served also to introduce Miss Zoellner, the quartet's first violin, as a violinist of superior attainments, a player who will be heard with pleasure in solo work.

A. W. K.

In the province of Bagdad there are not more than thirty pianos.—Daily Consular and Trade Reports.

"On to Bagdad!" comments the satirical New York Sun.

1913—1914

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# MAX PAUER'S

## Vерitable Triumphs are the Greatest Pianistic Events of the Season

Which has Brought us Some of the Most Eminent European Masters of the Keyboard.

**MAX PAUER** made his American debut with the New York Philharmonic Society on January 16, playing, in spite of a chorus of protests, the so-called "Conservatorium-Pupil's Concerto," Mendelssohn G Minor.

**HE WAS SINGULARLY HONORED** by the Philharmonic Society engaging him to appear with its orchestra **FOR A SECOND TIME THIS SEASON** at so close a date as January 29, and by

**THE NEW YORK SYMPHONY SOCIETY** engaging him as soloist for its concert on February 16.

Only five days after his debut he gave his first recital to a packed house at Aeolian Hall. All the press, all the leading musicians, all the best-known lovers of music applauded in a most unprecedented manner.

## MAX PAUER IS THE MAN OF THE HOUR

### THE ENTIRE NEW YORK PRESS JOINED IN A CHORUS OF UNSTINTED PRAISE

#### Of the Columns of Laudatory Remarks, But a Very Few Terse Remarks Can Be Quoted

Max Pauer is certainly one of the most important and interesting pianists that have come to New York in years. He made such an excellent impression on the Philharmonic audience last week that that Society has paid him the compliment of engaging him for a second concert, on January 29, when he will play Beethoven's G-minor concerto. On February 18 he will play in Aeolian Hall, with the New York Symphony Orchestra under Walter Damrosch. "You can't hide it" in New York, such merit and charm as Mr. Pauer's playing possesses.—*N. Y. Evening Post*, Jan. 22, 1913.

Mr. Pauer played with that almost faultless grace and style of a master of his instrument, and the Kinderscenen were delightful, both from an artistic and technical point of view.—*N. Y. Herald*, Jan. 22, 1913.

Preeminently masculine, the newcomer has strength, plenty of technique and a touch that produces a fine, singing tone. He also revealed a good legato and a full understanding of the use of the pedals.—*N. Y. World*, Jan. 22, 1913.

He is not an emotionalist, but neither was Brahms; with him that feverish thing popularly looked upon as feeling waited on healthy sentiment and love of beauty, and these he proclaimed most convincingly. His performance of the Bach piece was another instance of lucid exposition kept free from affectation of any sort. It was the kind of playing which warms the imagination, delights the sense of artistic righteousness and leaves the nerves unrasped. The Reger variations, with their really beautiful and pregnant theme, began as if they were going to be a plea in behalf of a composer who has not yet won a large measure of favor in our concert-rooms, but soon ran out into what seemed to be merely a product of reflective ingenuity. Its technical intricacies and difficulties grew mountain high, but they were met and overcome with amazing ease.—*N. Y. Tribune*, Jan. 22, 1913.

Mr. Pauer's performance was masterly, compelling, not only a magnificent display of technical prowess (how rich and even his playing of chords!), but truly musical and imbued with feeling.—*N. Y. Globe*, Jan. 22, 1913.

In Brahms and Schumann, at least, if not in Bach and Reger, Pauer penetrated to the very heart of the music, bringing home to the listener the true and authentic message of the composer. And, strange as it may seem in this day and generation, there were no exaggerations of nuance and accent, no sophisticated contortions, no intellectual affectations in his playing. His interpretations were finely studied, they were finely worked out, they were illuminating. But they were supported on a solid emotional basis. They were straightforward, they were genuine, they were sincere—characteristics far more rare nowadays than virtuoso accomplishments.

Evidently Max Pauer is not alone a pedagogue. He

is a poet at the keyboard and his coming ought to be hailed with delight by all those who still feel that the piano may serve a higher purpose than it does as a medium for bravura display.—*N. Y. Press*, Jan. 22, 1913.

effects for piano to the most delicate traceries, and in all that he did it was obvious that his schooling is of the best. His scale work is clearly chiseled and he has a good grasp of his instrument in the massing of chords and big effects.—*N. Y. Mail*, Jan. 22, 1913.

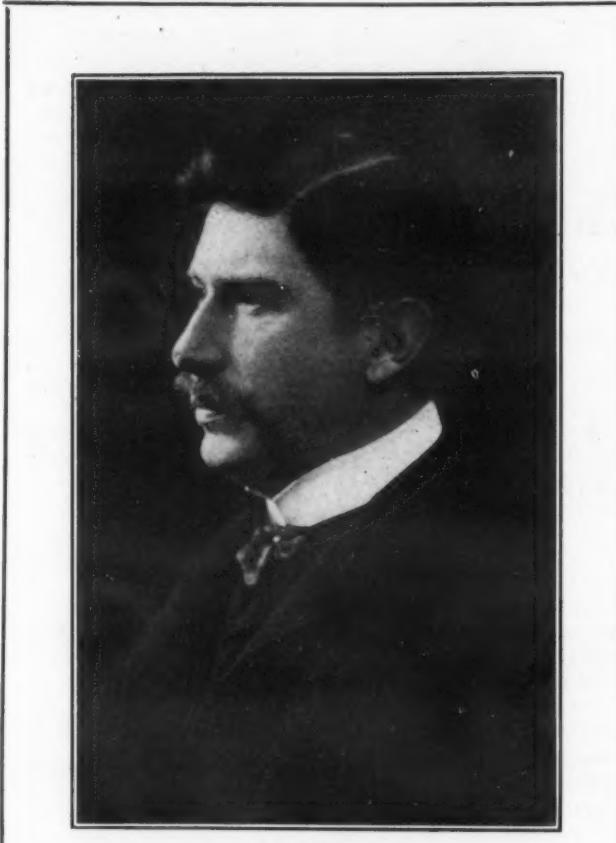
The performance had masculine power, not only in its vigor but, as well, in its tenderness and sentiment; and the andante and the recurrence of its spirit that comes in the intermezzo assumed much charm under his hands.—*N. Y. Times*, Jan. 22, 1913.

"A treat of the very first rank, the artist gave us by his rendition of Schumann's Kinderscenen, which the composer, glorifying the recollections of his youthful days, left us a poetical and musing creation without equal. Nothing more charming than these little character pieces which we all have played, and which in turn can bring before our spiritual eye, the recollections of our youth. And then the program closed with what we may well term, very heavy ammunition! Max Reger's Variations and Fugue on a theme by Bach, opus 81, so far not heard in this country. Mr. Pauer played this incredibly difficult piece as only one of the greatest of pianists can do, with enormous spiritual bravura and masterful mind. Particularly the closing fugue was a wonder of clear disposition and an exhibition of the command of all his resources. The public which had been enthusiastic before, offered to the artist, a most amazing ovation."—(Translation)—*New Yorker Staats Zeitung*, Jan. 22, 1913.

"The indication of great art which Max Pauer gave at the last Philharmonic concert when he played Mendelssohn's G Minor concerto, was confirmed yesterday at Aeolian Hall when he gave his own recital. In this artist, we have probably met the most pianistic of all the pianists heard in this season. Mr. Pauer is an aesthetic of sound. His touch has that, which in the voice is called timbre, that magic sound and tone which cannot be learned, but must be born in one. When one hears him play one entirely forgets the mechanical. His tone has creative power like the magic power of fantasy."—(Translation)—*N. Y. Deutscher Journal*, Jan. 22, 1913.

Mr. Pauer added to the already favorable impression made at his previous appearance by a large display of his gifts and genius. His technical ability is undoubtedly and admirable; his mastery of the piano embraces the characteristics of expression, emphasis, light and shade and facility.

Yesterday's program was one in which the musician's resources were thoroughly tested. Schumann's 13 "Kinderscenen," simple, touching melodies, the purest class of musical poetry, were presented with their grace and symmetry unimpaired, their fascinating, tunefulness fully understood and appreciated.—*N. Y. American*, Jan. 22, 1913.



MAX PAUER

Mr. Pauer, who speaks English like an Oxford don, for all he's a German, managed to give the first piano recital this winter which it was necessary for critics and teachers to hear entire. He was surrounded in the green room by Americans, who, as they assured him, had "studied with your father."—*N. Y. Evening Sun*, Jan. 22, 1913.

Mr. Pauer is a well-balanced musician with a fine mechanical equipment which he uses to secure his ends sanely.

He revealed a deep musicianship and poetic sense in the Brahms sonata, which ranged from the broadest

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## ECHOES OF MUSIC ABROAD

**Puccini Declines d'Annunzio's Invitation to Collaborate—Archbishop of Munich Calls "The Jewels of the Madonna" an Affront to Religion—Baklanoff, at Vienna Court Opera, Unable to Cope with German Language—Things Every Concert-Giver Should Know About Paris—Schoenberg Indifferent to Criticism**

THERE is to be no d'Annunzio-Puccini collaboration after all. The composer of "Tosca" has returned to his home after a visit to Arcachon, whither Gabriel d'Annunzio had invited him to hear his new dramatic poem, "The Daughter of the Sea." In certain circles of the artistic world much had been hoped of a possible collaboration of two forces which in their respective elements are, geometrically speaking, "equal each to each" in general popularity in their home country at least. While expressing his admiration for the poem Puccini nevertheless declined d'Annunzio's offer.

"Your beautiful verses are sufficient unto themselves," he explained by way of gracefully motivating his refusal. "And theatrical music is not conducive to heightening literary effect."

From Milan, where "The Girl of the Golden West" has recently been heard for the first time, with the tenor Martinelli, the baritone Galeffi and Mme. Randaccio in the principal rôles, Puccini will go to Brussels to superintend the production of the same work there at the Monnaie.

\* \* \*

WHATEVER publicity advantages may accrue from ecclesiastical objection to an opera may henceforth be reckoned among the assets of "The Jewels of the Madonna." The Archbishop of Munich, pronouncing the story of the Wolf-Ferrari opera an affront to religion, has protested against its having a place in the répertoire of the Court Opera of the Bavarian capital and asked the Intendant to have it withdrawn. His request, however, has not been granted, and the only result of his censoring the work will be, of course, that whenever the directors want to assure themselves of a full house they will have only to announce "The Jewels of the Madonna." If the répertoires of opera houses are to be expurgated of everything that may be construed as "an affront to religion" why stop at "The Jewels"? Anyway, the tragic consequences that Gennaro's sacrifice brings in its train are driven home with no lack of emphasis.

\* \* \*

WITH four of the six years of his contract at the Vienna Court Opera still to run, George Baklanoff already is petitioning for his release. After an unfortunate tactical error at the Boston Opera House a couple of years ago had nipped his young American career in the bud the Russian baritone made a few guest appearances in Vienna with such instantaneous popular success that Director Hans Gregor promptly tied him up until 1917 on a contract calling for forty-eight appearances a year.

But the singer reckoned without the language of his host, and German has proved a near-Waterloo vocally to him. He is required to learn and sing his rôles in the language of the country, his attempts to do which, he maintains, have been so disastrous that he cannot continue them.

"All my efforts to learn German have failed," he admits. "I can sing only in French or Italian and shall never master the German pronunciation. If I am to remain at this Opera the choice of language must be left to me."

That Baklanoff does not exaggerate his difficulties with the German tongue has been demonstrated strikingly in the case of *Es-camillo*. When he first appeared in "Carmen" he sang the rôle of the toreador in French and achieved a signal success, but when he sang it not long ago in German he only just escaped a dead failure with it. As the director and his conductor associates are eager to keep him, appeal has been made to the General Intendant, with whom the final decision rests, for a modification of his contract so far as it requires him to

sing in German. At last advices no reply had yet been received.

\* \* \*

FOR the enlightenment of foreign artists seeking laurels in the French capital there is pertinent comment in the material "A Parisian" offers in the *Musical Times*

"Of course, many critics take a serious view of their duties and prove as active as they are conscientious. Some, however, choose to do no more than the necessary minimum. Naturally, the practice leads to a very detrimental state of things, and a state of things from which concert-givers suffer even more than contemporary composers."

"It is a sad experience for musicians to give concerts in Paris and then to find out that little, if any, critical notice is taken of their possible merits by the representatives of the all-powerful daily press. But especially if these artists' programs comprise only classical works, or works that do not particularly rouse the critics' curiosity, such fate is almost inevitably in store for them. A writer in the *Courrier Musical* has recently adduced the fact that an artist, after giving in Paris four important concerts, was rewarded by getting in the whole of

"But," he added, "one becomes hardened to that sort of thing when it is continued year after year. And now I pay no more attention to it than I would to a thoughtless boy who might for no reason whatever take it into his head to shout bad names at me as I walked about." Furthermore, he reproved the critic fraternity for condemning his idiom without being able to decipher it.

On the same occasion the arch-apostle of harmonic abnormalities mentioned incidentally that his biggest work is one as yet unproduced that is written for three male choruses, a mixed chorus, soloists, a speaking voice, large orchestra and organ. And it requires between 600 and 700 performers. The Berlin Philharmonic Orchestra was unable to meet these requirements and accordingly had to cancel its projected production of the novelty this Winter. Schönberg says that he wrote it ten years



—From *Musica*.

The second act of "La Sorcière," one of the most noteworthy novelties of the Paris season, has just ended. The members of the orchestra are seeking the foyer for a short period of relaxation, while in the center of the foreground Director Albert Carré is changing a detail of the *mise en scène*. At the director's right stand André Sardou, the librettist of the new opera, and Camille Erlanger, the composer. Posed informally on the stage are Léon Beyle, the tenor; Marthe Chenal, interpreter of the name part, and M. Azéma, baritone. The picture was taken at one of the last rehearsals at the Opéra Comique.

for a possible additional chapter to John Christopher's experiences in Paris's music world that Romain Rolland thus far has left unwritten. It should concern the attitude of the Paris press toward matters musical.

For wealth of musical information and criticism, it is pointed out again, the French daily papers cannot compare with those of other countries. "The French public, in fact, does not seem to expect the dailies to keep it posted on forthcoming or on recent musical events; or if it does, the editors to a man disregard that very legitimate expectation. The duty is left entirely to the musical periodicals. And until the foundation, a couple of years ago, of a weekly, *Guide du Concert*, no complete list of forthcoming concerts, with their programs, was available to the Parisian music-lover.

"In most of the daily papers little space is devoted to musical matters. And the editors do not appear to be very exacting as to the way in which their music critics do their work. A critic is positively expected to write accounts of first performances and occasionally of débuts at the Grand Opéra, at the Opéra Comique and at the Gaité Lyrique, and of the weekly orchestral Concerts-Colonne, Concerts-Lamotteux and Concerts du Conservatoire. The remaining events are left entirely to his option; and it is no uncommon event that important works and even novelties are performed in Paris without the briefest mention of the fact appearing in a majority of the leading dailies. We hold from good authorities that when Claude Debussy's quartet was performed in Paris for the first time not a single paper noticed the production.

the daily press 'two notices, the joint sum of which amounted to thirty-one words!'

"That this was not an exceptional instance is proved by the following paragraph from an excellent article by Marie Daubresse in *Le Monde Musical*: 'After his concert, if the artist wishes for notices in the big Paris dailies, he will again have to pay. It is true that for cash he can cause it to be printed, even if he played before a half-empty hall, that a disappointed crowd stormed the doors; and even if he elicited the scantiest applause, that the audience cheered itself hoarse.'

"Mlle. Daubresse touches here the worst evil—an evil not peculiar, in the French press, to the musical column. There is no line drawn between the editorial part of most French papers and the advertising sections. Of course the *communiqués*, or paid insertions, wherever they creep in, hardly deceive professionals or even experienced French readers. But when reprinted abroad in lists of 'extracts from press notices' they probably do mischief enough. Even in France they still influence a part of the general public; and only last month the managers of a well-known Paris theater did not invite the critics to the first performance of a work but contented themselves with flooding the press with home-made encomiums."

\* \* \*

ARNOLD SCHOENBERG is fortunate in being able to take refuge in a shell of indifference from the slings and arrows of criticism. "Warum soll ich mich immer um diese dummen Kritiker bekümmern (Why should I let myself be worried all the time by these stupid critics)?" he asked not long ago. He admitted, however, the London *Daily Telegraph* reports, that the rough handling he received at the hands of "these stupid critics" when he first began to reveal his ideas to the world dampened his ardor considerably.

before Gustav Mahler composed his colossal Eighth Symphony, called the "Symphony of the Thousand" because of the large army of interpreters needed for it.

\* \* \*

THAT Robert Schumann's Clara was not an absolutely infallible reader of her husband's works is suggested by a pretty tale told to Robin H. Legge, of the London *Daily Telegraph*, by Benno Hollander the other day. It runs thus in that authority's own words:

"The last time we rehearsed the piano quartet of Schumann (for the 'Pops, in the green-room of the old St. James's Hall) we had the revised parts of the new edition of Breitkopf. We were Joachim, Piatti, Mme. Schumann and myself. Suddenly Joachim got up and, with his bow, pointed out to Mme. Schumann that she had played a wrong note.

"The old lady looked in amazement at the music and, after a pause, said: 'My dear child, you are right; but I have played that wrong note my whole life, and even if it could please the soul of my departed husband I am too old now to change it.'

\* \* \*

THE recent controversy in the London *Times* between the late Coleridge-Taylor's friends and his publishers as to the justice of the arrangements the latter made with him in the case notably of "Hiawatha" has opened up for much fresh discussion the old question as to whether the

[Continued on next page]

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## ECHOES OF MUSIC ABROAD

[Continued from page 9]

composer should stand or fall by the royalty system alone. The Society of Authors, which has championed Coleridge-Taylor's cause, views the terms on which "Hiawatha" was published as convincing proof of its contention that "in all the usual circumstances, and especially in the case of young writers and composers, the disposal of copyright is to be absolutely avoided and the royalty system should be adopted."

Under the royalty system, as it is pointed out, "the author shares in any fortune that may attend his work and the publisher will neither lose money by the purchase of property that brings him in no adequate return nor be faced with the delicate task of giving as a present to an author some portion of the money that would have accrued to the author under an intelligent sharing of interests."

While it is the popularly accepted theory that it is madness on the part of a composer to part absolutely with his copyrights, the *Musical Herald* draws the attention of the Society of Authors to the fact that several leading composers of the present day prefer to sell their works outright. "The late Walter Besant was the protagonist of the modern author. He fought for the author and organized the profession. Yet he sold all his works outright, seeing, no doubt, that a speculative offer during his lifetime, when his personality was a force, would bring his estate more than royalties.

"The new copyright law protects the author's posterity, for his heirs are given a reversionary interest in his work, which he himself cannot alienate, and when a young man has done work, wishes to do more work, and sees that by the sale outright of his early compositions he may sustain himself for his next spell of labor, it is idle to tell him that if he publishes on the royalty system he will, after many years, find it more profitable. It is only the more conceited type of composer who will believe you, and it is precisely in his case that it is least likely to be true.

"Many a young composer has been enabled to continue his work through the sale outright of his compositions, who would have starved or must have turned to other work for his support had the royalty system been the only one open to him."

\* \* \*

ONCE again Liverpool has a city organist, but it is not Edwin H. Lemare. When Dr. A. L. Peace, the former occupant of the post, died a few months ago there was a generally prevalent feeling in England that that brilliant concert organist—perhaps of all English organists the most

widely traveled—should be chosen to succeed him. It may be that Liverpool itself wanted him, but the city fathers of the old seaport on the Mersey had their way of doing things and were not to be deterred from pursuing it even though it should lose them the man who seemed to be the logical choice—which it did.

They insisted that all the candidates, Lemare included, should give a trial performance before a board of judges, and to this condition Lemare, naturally, refused to submit. So a choice was made from among the candidates who were ready to offer specimens of their skill and it fell upon Herbert F. Ellingford, an organist from Ireland—organist of the Chapel of the Resurrection at Belfast Castle. The Liverpool municipal post was coveted by many eminent musicians on account of its annual salary of \$2,000.

The jury consisted of Frederick Bridge, organist of Westminster Abbey, Charles Villiers Stanford and Walter Parratt, the organist of the Chapel Royal at Windsor and Master of the King's Musick. Strictly speaking, all three of them should be "Sir"-ed, but to give all prominent English musicians their knightly dues nowadays means to keep the page sizzling with sibilant symbols of royal recognition. During the test the judges sat behind a screen so as to be unable to recognize the candidates.

\* \* \*

RUNNING loose among the works generally attributed to Johann Sebastian Bach, Johannes Schreyer, of Dresden, known as a "musical historian" and the author of a treatise on harmony, has wrought terrible havoc, according to the Berlin correspondent of a London daily. His slaughter, it appears, amounts to more than a "decimation," for he has declared no less than one-ninth of the compositions published in the Bach editions to be falsely ascribed to the master.

Along with the "St. Luke Passion" Music the authenticity of which as a Bach work has been questioned by other critics, he rejects the transcription of the Vivaldi violin concertos, nearly all the works in Volumes 8 and 9 of the Peters organ edition, the piano concerto in D minor, the concertos for three pianos in C major and D minor, a large number of other piano pieces, and several cantatas. The grounds which he advances for these wholesale repudiations are of an exclusively technical character—defective fugal structure, mistakes in composition, such as consecutive fifths and octaves, and so on. However, even the elimination of a ninth part of the works generally accepted as his would still leave the immortal John Sebastian one of the most fertile composers of all time.

\* \* \*

CONTRALOTS and violinists have special reason to send thought waves of gratitude over to Berlin by way of greeting Max Bruch on his seventy-fifth birthday—or, as the Germans reckon it, his seventysixth. The veteran German composer, now living in retirement at Friedenau after many years of pedagogical activity at the Royal High School of Music in Berlin, reached this milestone on the sixth of the month.

J. L. H.

Former New York Church Soloist Wins Favor in Opera of Germany

BERLIN, Jan. 18.—Loretta Tannert, formerly a church soloist in New York, has been establishing a reputation as an opera singer in this country. She has been offered a three-year engagement in this city but does not wish to be restricted for so long a period. Mrs. Tannert has sung for the Kaiser at Cassel as the *Queen* in "Les Huguenots," and enjoys the favor of the Imperial family. Her operatic débüt was made at Prague under the management of Angelo Neumann. It is likely that she will sing *Lucia* in the coming season at Covent Garden, London.

Lhévinne in His Best Form for Oberlin Program

BERLIN, O., Jan. 17.—Josef Lhévinne, the Russian pianist, gave the opening program of the Winter Artist Recital Course, in the Finney Memorial Chapel, last Tuesday evening. This recital was the third that Lhévinne has given in Oberlin, but never has he been heard in a more satisfactory program, and never has he played so wonderfully as he did on this occasion. The Bach Fantasie and Fugue was a revelation

and the "Les Adieux" Sonata, Beethoven, showed particularly the great repose of Lhévinne's playing, his beauty of touch and consummate skill and phrasing. The Brahms Variations on the Paganini Theme are so tremendously difficult that but few of even the greatest artists ever attempt them. Lhévinne, not content with playing one series, played the two, piling difficulty on difficulty until it seemed that nothing more could be done by the human hand. At the same time they were played with supreme artistry. His Chopin consisted of some of the compositions less often heard. In the F Minor Fantasie he did his most pleasing playing. A charming Gavotte by Glazounow and the tremendous Balakirew Oriental Fantasie were the closing numbers. During the program Lhévinne gave three superbly played encores—two transcriptions—"On Wings of Song" and a song by Schumann transcribed by Tausig, and the Rubinstein Staccato Etude.

Gilberté Singing All-American Program on Month's Tour

Hallett Gilberté, the New York tenor-composer, is now making a recital tour which will last into late February and will include appearances in Pittsburgh, Cleveland, Cincinnati, Chicago, St. Louis, Washington, Baltimore, York, Harrisburg, Altoona, Johnstown, Lancaster, Philadelphia, Hartford and New Haven. For it he has prepared this program, which contains only songs by American composers:

Carrie Jacobs Bond, "Hush a By;" Mary Helen Brown, "There Lies the Warmth of Summer;" Lola Carrier Worrell, "Send Me a Dream;" Amy Upham Thompson, "A Day in June," "To a Rose;" Adolph M. Foerster, "Song of the Woods;" James G. MacDermid, "Faith, Hope and Charity;" Bruno Huhn, "Invictus;" A. Walter Kramer, "Allah," "I Dreamed and Wept A-Dreaming;" Edward MacDowell, "Thy Beaming Eyes;" Jean Paul Kürsteiner, "Invocation to Eros;" Charles Wakefield Cadman, "At Dawning;" Ethelbert Nevin, "Twas April;" George W. Chadwick, "Sweetheart;" Hallett Gilberté, "A Maiden's Yea and Nay;" "Two Roses," "Spring Serenade," "Minuet—La Phyllis," "A Rose and a Dream."

Dr. Muck Declines Darmstadt Offer to Conduct Wagner Festival

BOSTON, Jan. 24.—Dr. Karl Muck the conductor of the Boston Symphony Orchestra, has received a flattering offer to conduct various festival performances in Germany next Summer, in celebration of the centenary of Wagner's birth. He recently received a cable from the intendant of the Court Theater in Darmstadt, which stated that, at the request of the Grand Duke of Hesse Darmstadt, Dr. Muck was invited to take part in the festival performance of that city, conducting "Siegfried," on April 16, and "Die Meistersinger" on May 4. Dr. Muck was compelled to decline this offer on account of his work in Boston, which will not be finished until May 3.

E.

Mme. Sembrich Sings at Former Indian Trading Post

PUEBLO, CO., Jan. 18.—Robert Slack, the Denver manager, received many congratulations on bringing Mme. Marcella Sembrich for a concert at this former Indian trading post, now called the "Pittsburgh of the West." The famous soprano was assisted by Guita Casini, the young cellist, and her musicianly accompanist, Frank La Forge, whose songs, "Before the Crucifix" and "Spooks," were features of the singer's repertoire. A Prelude by Frances Hendriks, the Pueblo teacher, was among Mr. La Forge's piano solos. Mme. Sembrich's finished art won her hearers completely.

L. J. K. F.

Alice Eldridge Plays for Old Friends in Brockton

BROCKTON, MASS., Jan. 18.—Last Friday night a goodly audience heard the piano recital by Alice Eldridge, who is almost a native of this city, as she was born and brought up just a few miles from here. This was her first public appearance in this neighborhood, and many of her old friends, musicians and teachers were in the audience. The applause was most enthusiastic and the audience refused to leave until Miss Eldridge responded with an encore, for which she selected the Prelude in F Sharp Minor by Chopin. Large delegations from the surrounding towns were in attendance, including a large number of students from Howard Seminary.

Rudolph Ganz Entertained by His Pupils After Kansas City Recital

KANSAS CITY, Mo., Jan. 18.—Rudolph Ganz, the noted Swiss pianist, was the artist presented by Myrtle Irene Mitchell in the third concert of her second series.

His appearance was of unusual interest, as many of the teachers and local artists have studied with him. Mr. Ganz was happy in the selection of his splendid program. Throughout the entire afternoon his exquisite tone quality was noticeable, and, together with astounding technic and delicate shading, lent especial charm to the concert. Mr. Ganz spent five days here, during which time he was entertained by his pupils and other friends. M. R. M.

Destinn, Martin and Schelling at Bagby Musicale

Emmy Destinn and Riccardo Martin, of the Metropolitan Opera House, and Ernest Schelling, the pianist, were the artists at the last but one of Albert Morris Bagby's musical evenings at the Waldorf-Astoria last Monday. Arthur Rosenstein was the accompanist. Miss Destinn sang an aria from "Madama Butterfly" and with Mr. Martin a duet from that opera. Her other numbers included songs by Schubert, Dvorak, Chopin, Martini and Tschaikowsky. Mr. Martin sang an aria from "Pagliacci" and songs in English and Italian. Mr. Schelling played two selections by Scarlatti and later was heard in two Études and a Nocturne by Chopin and a Liszt rhapsody.

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Standing: John C. Shaffer, of Chicago (Supporter of the Chicago Opera Company). In the Automobile, Left to Right: Mrs. Carroll Shaffer, Mrs. Benjamin Griffiths and Charles W. Clark, the Noted American Baritone of Paris. Snapshot Taken in Paris Last Summer

PARIS, Jan. 9.—Mr. and Mrs. Charles W. Clark gave a well attended reception last Sunday in their Paris home, among those attending being Mr. and Mrs. Campbell-Tipton, Consul-General and Mrs. Eager, Dr. Frederick Clark, Mr. Sieving and Mr. and Mrs. Alexander. Mr. Clark rendered with his usual fine, broad style selections from Brahms, Sinding, Campbell-Tipton and other composers.

Following this reception Mr. Clark left for a rapid concert tour through Great Britain. He sang on January 7 in Liverpool with the Liverpool Philharmonic Society, with Sir Henry Wood as guest conductor, and will give recitals on January 23 in Edinburgh, and on January 26 in London. February will see him back in Paris, where he will give a recital at the Salle des Agriculteurs on February 21 and will sing at the Concert Colonne in March.

Mr. Clark does not allow his occasional concert tours to interfere in any way with his teaching. Distances are very small in Europe as compared with America, and the dates of the recitals are always arranged so as not to disturb the general progress of his pupils. His class is by no means limited to Americans, for he has at present among his pupils representatives of France, Russia, Germany, England, Scotland and Wales.

## SARATOGA SCHOOL FESTIVAL

## Popular Artists Under Hallam's Bâton in Pierné Novelty and "Messiah"

SARATOGA, N. Y., Jan. 16.—Choral performances worthy of much larger musical centers were the presentation of "The Messiah" and Pierné's "The Children at Bethlehem" on January 14, at the Skidmore School of Arts under the direction of Alfred Hallam. As soloists Mr. Hallam had enrolled Nevada Van Der Veer, Clementine De Vere-Sapiro, Reed Miller and Edmund A. Jahn, all of whom contributed much to the strength of the artistic ensemble. These were supported by the Boston Festival Orchestral Club, John W. Crowley concertmaster, and by Albert Platt at the organ, with Mr. Hallam as an inspiring conductor and Raymond T. Wilson at the piano.

A chorus of one hundred students of the conservatory, ranging from ten years up, gained surprisingly good results in the Pierné mystery, which was the novelty of this mid-Winter festival. Three young singers, Selma Ladzinski, Feliza Barerra and Elizabeth Parmalee, assumed solo rôles with considerable success.

## Providence Orchestra Opens Season

PROVIDENCE, Jan. 23.—The first concert by the Providence Symphony Orchestra was given on Wednesday evening before a capacity audience, most of those present being subscribers to the course of three concerts. Through the efforts of Roswell H. Fairman, conductor, the orchestra has a well-balanced ensemble. The program in-

cluded Nicolai's Overture, "Merry Wives of Windsor," Mozart's Symphony in G Minor, of which Mr. Fairman gave an excellent reading; two short Russian pieces and a selection from "Faust." Loyal Phillips Shawe, baritone, won laurels as the soloist, singing George W. Chadwick's setting of Scott's "Young Lochinvar" with orchestral accompaniment. G. F. H.

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Those benighted individuals who have supposed that the tinkling zither was a thing of the past, along with the family portrait album and wax flowers encased in glass, would have been much surprised had they been present on January 23 at Carnegie Lyceum, New York, when Theodore A. Spies, announced as a "zither virtuoso," was the central figure in a concert devoted to that instrument.

Besides appearing as a soloist in selections from what might be termed the "zither literature," Mr. Spies conducted a zither orchestra in which that descendant of the harp was supported by the mandolin, guitar and some of the regular orchestral instruments. The Lyceum stage presented an unusual aspect, in that across the front was stretched a row of plain board tables similar to those in a regimental "mess tent," and at these sat Mr. Spies's nine zitherists. Elsa Schulz and Hermine Kotzbauer appeared with the conductor in two zither trios.

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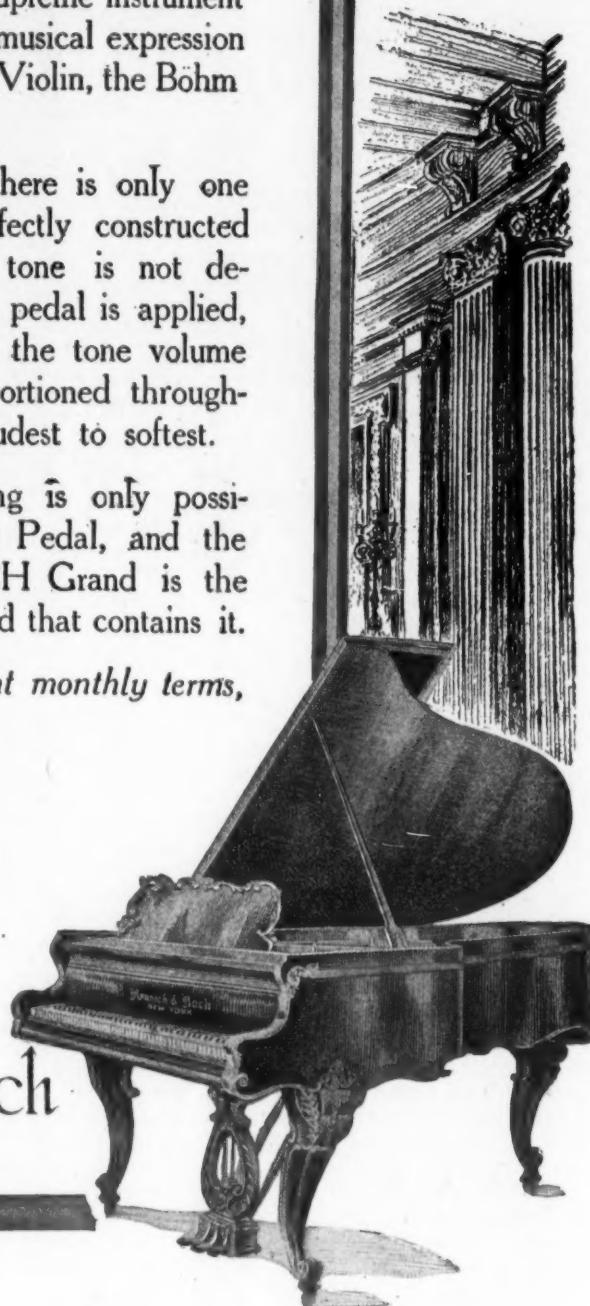
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## OPERA IN MILWAUKEE

## "The Juggler" and "The Secret of Suzanne" Given by Chicago Company

MILWAUKEE, Wis., Jan. 20.—Mary Garden, in the title rôle of "Le Jongleur de Notre Dame," proved to be the drawing card for the fourth grand opera performance of the season at the Alhambra Theater given by the Chicago Grand Opera Company. Both Massenet's "The Juggler of Notre Dame" and Wolf-Ferrari's charming one-act intermezzo, "The Secret of Suzanne," were heard here for the first time. Mary Garden's simulation of the part of the Juggler was an artistic triumph, and Hector Dufranne was seen to finer advantage as Boniface than in any other rôle he has appeared in here. The parts of Gustave Huberdeau, as *prior*; Edmond Warney, as *monk poet*; Armand Crabbé, as *monk musician*; Henri Scott, as *monk painter*, and Constantin Nicolay, as *monk sculptor*, were excellently sung and acted.

A delightful surprise was given to the patrons by the appearance of Mario Sammarco in the rôle of *Count Gil* in "The Secret of Suzanne." Both he and Alice Zeppilli did brilliant work here, and Francesco Daddi accomplished a capital piece of pantomime. M. N. S.

## Francis Rogers in Fall River, Mass.

On Friday evening, January 17, Francis Rogers, assisted by Bruno Huhn, sang an interesting and varied program of songs in Music Hall, Fall River, Mass. The concert was under the auspices of the Woman's Club. The large and enthusiastic audience was especially demonstrative over the singing of Mr. Huhn's famous "Invictus," which was written for Mr. Rogers.

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## MENTH

## ONE-ACT OPERA D'ALBERT'S LATEST

Berlin Hears of Work Based on Biblical Story—A New Operatic Star of Cosmopolitan Origin—New Busoni and Fried Compositions—Activities of American Artists

European Bureau of Musical America,  
Neue Winterfeldstrasse 30,  
Berlin, January 8, 1913.

EUGEN D'ALBERT has expressed himself to an interviewer of the *Dresdner Neusten Nachrichten* about his latest opera, "Die toten Augen" ("The Dead Eyes"), libretto by Hans Heinz Ewers, which is nearing completion. This latest work of the pianist and composer is to be a one-act opera of some length. The central figure is a blind Greek girl living in Jerusalem at the time of Christ. The plot is based on the entry of Christ into the Holy City, and the various members of this biblical procession are seen on the stage, including the white donkey ridden by Christ. Christ himself is not represented on the stage, but is in evidence in the hearer's imagination as stimulated by the music. The touch of Christ restores the sight of the blind girl, who loves a splendid Roman warrior whom she believes to be her husband. Her faith is shattered, however, and the man's ugliness becomes apparent to her restored sight. The finale is represented by a sunset, during which the young woman gazes fascinated, pensive and hopeless into the glare of the setting sun, so that she once more loses her sight.

The seventy-fifth birthday of the composer, Max Bruch, is to be celebrated by a production of the composer's best work, "Das Lied von der Glocke," on February 8, by the Leipsic Sing Academy in Albert Hall. Bruch will probably attend this performance.

Last week the Imperial Conservatory of St. Petersburg celebrated the fiftieth anniversary of its foundation. This renowned institute was established on September 8 (Russian calendar), 1862, by Anton Rubinstein, with the aid of the Grand-Duchess Helene Pawlowna; thanks to whose valuable influence an annual subsidy was granted by the Emperor. At first, the academy was modestly entitled "Music School," but after 1866, when the Czar employed the word "Conservatoire" in a telegram of thanks, the name was changed to Conservatory. At this time there were 179 students matriculated at the institute. The directors have been Rubinstein, Sa-remba, the teacher of Tschaikowsky; Asanschewski, Davidow, Johansen, Bernhard and Glazounow. The number of students at the present day is about 1400.

The German papers proclaim the advent of a new operatic star in the person of Phadrig Ago'n, who is said to be a dramatic soprano of unusual vocal and dramatic attainments, and who represents an extraordinary racial combination, viz., American, Indian, Irish and Corsican. With this heterogeneous blood in her veins she is bound to possess an abundance of temperament. The new prima donna has conquered the critics wherever she has appeared, whether as *Brünnhilde*, *Santuzza*, *Isolde*, *Ortrud*, *Valentine*, *Sieglinde* or *Nedda*, etc.

The fourth of the season's symphony concerts under Oscar Fried was evidently not given under a lucky star. The initial and concluding numbers consisted of first performances of Busoni and Fried works respectively. The first was an orchestra suite from the music of Busoni's opera, "Die Brautwahl," which was heard for the first time in the concert hall, and played from the manuscript. Busoni's instrumental combinations seem very peculiar, to put it mildly. Their eccentricity, combined with an apparent thematic poverty, tended to produce an effect that was anything but inspiring. The reception given the work was, consequently, rather less than lukewarm.

The other première of the evening was of Oscar Fried's incidental music to Emile Verhaeren's famous poem, "The Emigrants," as recited by a female voice. The hopelessness of the poor who have lost their all is depicted in this poem with a realism that is at times too great for æsthetic purposes, and the subject demands a tonal translation rather than incidental music. Just as the day of melodrama is past, so the speaking voice in the concert hall, accompanied by music, seems out of place. Fried's music, though never lacking in expressiveness, seems to me explosive and inadequate for the proper portrayal of the human misery so vividly depicted in the poem—not to speak of the difficulty such a volume of tone causes the reciter. For this otherwise grateful task of the reciter Tilla Durieux, one of Berlin's most famous actresses, had been

chosen. We had here the often observed phenomenon of an experienced and highly talented actress at a loss in reciting a poem in a concert hall. The applause accorded this novelty was scarcely more than merely respectful.

Between these two first productions, Wilhelm Bachaus played Liszt's Concerto in E Flat Major in brilliant style and with reliable technic, but with more of a striving for effect than warmth of inspiration. The applause was spontaneous and generous.

### Carl Flesch's Success

At the second concert of the "Gesellschaft der Musikfreunde" the soloist was Carl Flesch, who played Brahms's Violin Concerto. Flesch is always dignified, always profoundly artistic. His aversion to all sensational personal effects is one of his most characteristic traits, and this despite his pronounced individuality. His rendition of the Brahms concerto bore that distinctive and serious character which I have found only with Flesch.

Herr Flesch has been having marked success in all his many European engagements. In Basel, for instance, where he played three Slavic dances by Dvorak, the press went into ecstasies over him. His stupendous technic is dwelt upon with all the fervor of the violin enthusiast, and of his tone it is said that it possesses all that sensuous, insinuating charm which makes the violin irresistible. The Vienna press is even more enthusiastic. He not only interpreted the Beethoven concerto, but "sang" it on his violin, says one of the Vienna critics.

On January 1 Mme. Kirsinger, the Berlin patron of music, gave her annual reception, and a large assemblage of musical and other artists listened attentively to the musical program. Most conspicuous on this program was a work for female chorus and solo numbers, by Arthur Fickenscher of California. Here was a composition of admirable concreteness, constructed along pleasing melodic lines and evincing a remarkable wealth of invention. It would certainly be interesting to hear more of Mr. Fickenscher's musical products. The composition in question possesses so much valuable substance and is constructed with such delicate grace that it is bound to attract every audience as it did that on New Year's day.

### American Singer's Recital

Julia Hostater's performance in her song recital in the Sing Academy on Tuesday corroborated the impression of last season that she is not only a gifted singer, but an artist to her finger tips. Her program opened with works of the sixteenth and eighteenth centuries. Cesti's "Largo Amoro," Scarlatti's "La Violetta," Handel's "Cangio d'Aspetto," and others. Of special interest were two old-English compositions, of the Elizabethan era, which, in spite of their apparent naïveté and lack of form, proved not devoid of inventive genius and adaptability to the poem. In the following group by Schumann, Miss Hostater gave her auditors an idea of her artistic profoundness. "Liebeslied" was rendered with so much feeling that it was hard to believe that it was the result of careful preparation and not of momentary inspiration. The singer was equally successful with the "Requiem" and "Roeslein, Roeslein," but I should have liked the "Lied eines Schmiedes" to be somewhat more forceful. The large audience, judging by the enthusiastic applause, seemed fully to appreciate the merit of this American songstress, who had come from Paris to give this concert in Berlin.

Recent visitors to the bureau of MUSICAL AMERICA were the well-known singing teacher of Paris, Mme. Regina de Sales, and one of her favorite pupils, Jeanne Delsolay of South Africa. We had heard of the exceptional contralto of Miss Delsolay, but being naturally somewhat skeptical regarding such reports, it was not until we had heard her sing a group of songs in the "Deutscher Frauenbund" that we really became convinced of the splendid quality of her contralto.

Louis Cornell, a young American pianist and teacher, who has played with success in the larger German towns for the last few years, gave a recital in Hanover recently, repeating the successes he has obtained elsewhere. "Mr. Cornell possesses unmistakably good pianistic qualities," said one Hanover critic. "His playing is free from 'grand stand' mannerisms, and shows taste and understanding."

### Spanish Pianist Heard

José Vianna da Motta gave a piano recital before a large audience in the Bee-

thoven-Saal, on January 3. The program was unusual, for besides works of Liszt and Mozart, it offered characteristic compositions by Albeniz, Alkan, Nepomuceno, who are practically unknown to the Berlin public. Señor da Motta's playing is noticeable for a pleasing liquid quality of tone, and good taste and sincerity in interpretation, though one might occasionally wish for a little deeper coloring and more force in the *forte* passages.

At his second song recital here this season, Ludwig Wüllner gave Tieck's fairytale, "The Wonderful Love-Story of the Beautiful Magelone and Count Peter," from Provence, the romances of which were set to music by Brahms. The graceful poetry of the story and music gave Herr Wüllner an opportunity to display his artistic and dramatic powers in recitation and song at their best.

### Concert of Scharwenka Works

On January 7, a concert of compositions by Philipp Scharwenka was given in the Blüthner-Saal, and afforded genuine pleasure. One heard simple, wholesome and natural music written by an artist and played by artists. The program was composed of the Trio in C Sharp Minor, Op. 100, the string quartet in D Major, Op. 120 (which was performed for the first time, and proved to have a charm which lies in the exquisite simplicity of its tone-pictures and its richness in pleasing harmonies), and the Quintet in B Minor, Op. 118. The musicians performing these works deserve especial praise. Professor Mayer-Mahr, (piano), Willy Hess and Hans Basserman (violin), Albert Soessel (viola) and Jacques van Lier ('cello). Herr Scharwenka acknowledged the ovations of the audience from his place in the hall at first, and then as the enthusiasm grew, from the platform.

The Austrian Red Cross Society benefited by a *lieder* concert given in the Blüthner-Saal last night, in which the soprano, Nony Paldo, carried off the principal laurels. Her generous program consisted of a representative list of songs from Schubert, Brahms, Wolf, Schumann, Humperdinck and others, whose beauties the singer interpreted with a simple and delightful art. Nony Paldo has a refined, sympathetic and sweet-toned voice, which,

especially in the higher registers, is of great volume. In her efforts at restraint the vibrato in the middle and lower registers was a little too pronounced, though this may have been caused by nervousness. A novel feature of the program was the performance on the clavi-cembalo of Hertha Kaiser, which elicited much applause.

O. P. JACOB.

### Strauss and the Anglo-Saxon Critics

The following anecdote of Richard Strauss at a Munich rehearsal is going the rounds of the German papers. An orchestral work was being rehearsed—very beautiful but very *bizarre*. In the middle of it the composer rapped his desk impatiently and called to the double bassoon: "Why don't you play the F sharp that is marked?" The bassoon, a headstrong sort of fellow, answered: "Because it would sound wrong, that is why!" Strauss gave a harsh laugh, and shouted: "What! are you an English or an American critic in disguise?"

### Boccherini Quartet Feature of Second Flonzaley Recital

The Boccherini Quartet in C Major will be a feature of the Flonzaley Quartet's second subscription concert in Aeolian Hall on Monday evening, February 3. Other features of the quartet's program will be the Mozart Quartet in B Flat Major and the Beethoven A Minor.

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## NEW D'ALBERT OPERA NOT DRESDEN SUCCESS

Critics Not Favorably Inclined Toward "Liebesketten"—"Taming of the Shrew" Revived

DRESDEN, Jan. 11.—After the initial performance in Vienna of d'Albert's newest opera, "Liebesketten," Dresden, on January 5, was the first place to hear the work. It cannot be said that the work represents much progress in the composer's operatic efforts, but the unrivaled performance, under von Schuch's lead, secured it an enthusiastic reception, resulting in many recalls for the composer, the singer and von Schuch. The criticisms were not more favorable here than in Vienna.

Carl Perron opened the series of artist recitals on January 6. His interpretative powers are first rate. His voice is too massive to adapt itself well to concert halls, but nevertheless one would rather listen to Perron's interpretations than to those of many a recognized liedersinger of note, for he knows how to imbue the compositions with the spirit that lives in them. The way in which this singer gave Schumann's "Über den Garten" was matchless, and his Schubert, Schumann and Loewe selections were invariably impressive.

A most attractive revival at the Royal Opera House was Goetz's "Taming of the Shrew," in the chief rôles of which Helena Fort and Walter Soomer (Katharine and Petruchio) were shining lights. The score is full of melodic charm.

In the Royal Symphony Concerts Dohnanyi's new Suite in A Minor, under Schuch's lead, achieved a pronounced success. Other novelties were "Mahadewa," a "mystery," by Gotthelf, Berger's new "Concerto in the Old Style" (not a success), and Paul Juon's delightful Trio, with the accompaniment of the orchestra. It was magnificently played by the Russian "Press-Trio."

A sonata evening by Theodore Bauer, violinist, and Georg Schumann, pianist, of Berlin, introduced new works by the pianist and Paul Juon. Juon's work was admirable. The Schumann sonata might better have been described as a sketch to a modern music drama.

A. I.

## Marie Rappold

Metropolitan Opera House

### Mme. Rappold's Engagements This Season

Oct. 12, Soloist, Maine Music Festival, Bangor, Me.  
Oct. 15, Soloist, Maine Music Festival, Portland, Me.  
Oct. 18, Soloist, Boston Symphony Orchestra, Boston, Mass.  
Oct. 19, Soloist, Boston Symphony Orchestra, Boston, Mass.  
Oct. 21, Recital, Fall River, Mass.  
Oct. 22, Soloist, Boston Symphony Orchestra, Providence, R. I.  
Oct. 25, Soloist, Minneapolis Symphony Orchestra, Minneapolis, Minn.  
Oct. 27, Recital, Studebaker Theatre, Chicago, Ill.  
Oct. 28, Recital, Kansas City, Mo.  
Oct. 30, Recital, Memphis, Tenn.  
Oct. 31, Recital, Nashville, Tenn.  
Nov. 6, Soloist, A Capella Chorus, Milwaukee, Wis.  
Nov. 7, Soloist, Sing Verein, Chicago, Ill.  
Nov. 11, Recital, Utica, N. Y.  
Nov. 17, Soloist, Sunday Night Concert, Metropolitan Opera House, New York.  
Nov. 19, Venus in "Tannhäuser," Metropolitan Opera Co., Philadelphia, Pa.  
Nov. 27, Leonora in "Trovatore," Metropolitan Opera Co., New York.  
Nov. 30, Aida in "Aida," Metropolitan Opera Co., Brooklyn, N. Y.  
Dec. 1, Soloist, New York Liederkranz, New York City.  
Dec. 14, Leonora in "Trovatore," Metropolitan Opera Co., Brooklyn, N. Y.  
Dec. 19, Euridice in "Orfeo ed Euridice," Metropolitan Opera Co., New York.  
Dec. 22, Soloist, Brooklyn Eagle Concert, Brooklyn, N. Y.  
Dec. 28, Euridice in "Orfeo ed Euridice," Metropolitan Opera Co., New York.  
Dec. 29, Soloist, Verdi's Requiem, Boston Opera Co., Boston, Mass.  
Jan. 1, Aida in "Aida," Boston Opera Co., Boston, Mass.  
Jan. 6, Soloist, New York Philharmonic Orchestra, Gloversville, N. Y.  
Jan. 7, Soloist, New York Philharmonic Orchestra, Buffalo, N. Y.  
Jan. 8, Soloist, New York Philharmonic Orchestra, Rochester, N. Y.  
Jan. 9, Soloist, New York Philharmonic Orchestra, Auburn, N. Y.  
Jan. 10, Soloist, New York Philharmonic Orchestra, Elmira, N. Y.  
Jan. 11, Soloist, New York Philharmonic Orchestra, Scranton, Pa.

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## PORTLAND'S MUNICIPAL ORGAN AND ITS PLAYER



—Photo by Tisdale, Portland, Me.

Will C. Macfarlane, Municipal Organist of Portland, Me., Seated at the New Instrument in the Portland City Hall

THE city of Portland, Me., has set a most worthy example to other American cities by the installation of a great organ in the City Hall and the retaining of an artist of the calibre of Will C. Macfarlane as municipal organist. The organ was presented to the city by Cyrus H. K. Curtis, in memory of the late Hermann Kotzschmar, organist in Portland for many years and a musician who was held in high esteem throughout the world. In Mr. Macfarlane, for many years organist and choir-master of St. Thomas's Church, New York, and a composer of eminent qualifications, the city has engaged a musician who has shown by his recitals that he is well fitted to carry on the work for a better musical appreciation and a higher standard of musical activity than has ever been known in Portland before.

### "CONFERENCE RECITAL"

Clément and French Lecturer Present  
Old Love Songs of France

Probably the most essentially French musical event witnessed in New York for some time was the "conference recital" on the subject of "Chansons d'Amour d'autrefois," at the Hotel Plaza, on Tuesday afternoon, arranged by Mrs. R. W. Hawkesworth. The audience was the only Anglo-Saxon element in the occasion, for everything was Gallic on the other side of the footlights. Three Frenchmen provided the program: Edmond Clément, the noted tenor; Maurice Lafarge, accompanist, and André de Fouquières, whom New York has been calling "the best dressed man in Paris," and whose "color conferences" have lately been a fad among the socially élite.

Most effective was the stage representation of an old French drawing room, with its tapestries and appropriate hangings. Here Mr. de Fouquières assumed a seat at the table, from which he delivered a short talk on the history and nature of the old French love songs, in the most unapproachable French. The speaker then

Mr. Macfarlane's programs are unusually well made and contain not only the greatest original organ works, but also many works which the general public knows and loves to hear. For example a recent program, containing a Bach Adagio, Mr. Macfarlane's own Concert Overture "Resurgam," Mendelssohn's First Sonata in F Minor, shorter pieces by Pierné, Yon, Dubois and Rubinstein, was composed of a second part of operatic numbers. These included the Prelude to Act III and the Bridal Chorus from Wagner's "Lohengrin," the Overture to Flotow's "Stradella," the Godard Berceuse from "Jocelyn," and the "Coronation March" from Meyerbeer's "Le Prophète." The programs contain annotations on the various numbers which are written by Mr. Macfarlane himself and which aid materially in understanding the various compositions.

paid a tribute to his fellow-countryman, Mr. Clément, assuring the hearers that they might well fancy themselves listening to one of the ancient troubadours, so closely did the tenor enter into the spirit of these ancient melodies. The singer then appeared with Mr. Lafarge and the three went through the program as if they had been entertaining the guests in Mme. Somebody's salon.

With interesting explanatory introductions by Mr. de Fouquières, Mr. Clément lent his refined vocal art to a chronological sequence of songs, ranging from the twelfth century "Chant de Trouvère," as arranged by Kurt Schindler, to the Tierot "Les Filles de la Rochelle," to which the tenor gave an inimitable delivery. Mr. Clément's exquisite artistic finish made moments of rare delight out of "Avec mes Sabots," by Arcadet; Weckerlin's "Jeunes Fillettes" and Bernard's "Ca fait peur aux oiseaux," which had to be repeated. Mr. Lafarge played the accompaniments with self-effacing discretion. K. S. C.

James Kwast, the Berlin piano pedagog, celebrated his sixtieth birthday last month.

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## ROUSING WELCOME HOME FOR TWO PITTSBURGHERS

Emma Loeffler and Charles Wakefield Cadman Appear Successfully in the Week's Leading Recitals

PITTSBURGH, Jan. 27.—An ovation was tendered to Emma Loeffler on the occasion of her song recital at Carnegie Music Hall last week. It was the first opportunity that the former Pittsburgher has had to appear in public here since her return from abroad. Her voice is exceedingly rich, especially in the lower and middle registers.

Miss Loeffler's first offering was "Ah Love But a Day," by Hallett Gilberté, who came on from New York especially for the occasion. This number received more applause than anything else which she sang. Miss Loeffler possesses great dramatic ability, and this number being rich in dramatic power, it enabled her to make a deep impression. Miss Loeffler also sang numbers by Pittsburgh composers, and her arias also were pleasing. Numbers in which she especially scored were Schumann's "Widmung," Henschel's "Morning Hymn" and Tschaikowsky's "Nur wie die Schneuscht."

Charles Wakefield Cadman's works figured in a most entertaining recital given last Tuesday at the Twentieth Century Club by the Tuesday Musical Club, when the Pittsburgh composer appeared in the rôle of pianist. The concert opened with two choruses under the direction of James Stephen Martin, "Butterflies" and an "Indian Mountain Song" figuring in the offerings, in which the work of the chorus was most gratifying. Mr. Cadman played "Dawn," "To a Vanishing Race" and others of his works, and the applause he received showed that his hearers were particularly well satisfied. G. M. Kay, a bass, sang "Idyls of the South Sea," which were given with faithful dramatic effect. The second half of the program was given over to "The Morning of the Year," the song cycle, in which Mrs. Hepner appeared as soprano; Mrs. Peterson, contralto; William A. Rhodes, tenor, and Mr. Kay, bass. The songs gave the soprano and tenor ample opportunity to display their musical gifts, and their work was greatly appreciated.

The new music department of the Carnegie Technical Schools, which is to be opened this week, starts under most flourishing conditions, about eighty-five students having applied for admission to the class. The school authorities figured that perhaps fifteen to twenty-five pupils would start at the beginning, and the unanticipated number almost overwhelmed the faculty.

E. C. S.

### Kansas City Business Man Gives "An Evening of English Song"

KANSAS CITY, Mo., Jan. 16.—Reginald Davidson, formerly a London concert singer, and now engaged in business in Kansas City, gave an "Evening of English Song" on Thursday, making it evident that he has not neglected his voice during his commercial career. His interpretations were artistic and his voice a smooth baritone of pleasing quality. Clara Blakeslee was an able accompanist.

M. R. M.

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knows how to be interesting and has a tone that holds you, a tone that possesses much sensuous beauty and singing power.—Tribune, Feb. 22, '07.

Malkin knows how to draw a beautiful tone from the piano.—Globe, Feb. 22, '07.

Malkin possesses a clear singing tone.—New York Evening Telegram.

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## EIGHT NEW BRITISH WORKS PRODUCED

Encouraging Showing for the Native Composer at Birmingham Festival  
—Three Strauss and Two Wagner Operas in Beecham's Covent Garden Répertoire

Bureau of Musical America,  
No. 48 Cranbourn St., W. C.,  
London, January 11, 1913.

THE full prospectus of Mr. Beecham's season at Covent Garden has now been issued. As already stated, the opening attraction will be "Der Rosenkavalier" on January 29; "Tristan und Isolde" will be given on the 30th; the first performance of "Elektra" will take place on February 7; "Salomé" will be produced on the 18th and "Die Meistersinger" on the 22nd. The prospectus contains the dates of all the performances up to the close of the season on March 8. There are to be eight performances of "Der Rosenkavalier," two of "Tristan und Isolde," three of "Elektra" and four of "Die Meistersinger." The number of operatic performances amounts to twenty-one, and there will be fifteen performances of the Russian Ballet beginning on February 4. Dr. Strauss will come over during the season to conduct one or more of his operas. Mr. Beecham will be the conductor-in-chief and Herr Schilling-Ziemsen, of Frankfurt, has also been engaged.

The production of the late Gustav Mahler's Seventh Symphony, its first in England, takes place at Queen's Hall on the 18th. The well-known guitar player, Alfred Cammeyer, has been specially engaged for this performance and will use an instrument of his own invention. This is called a "Vibrante zither-banjo" and has a fine resonant tone, which is more effective in combination with a large orchestra than the sweet tinkle of the old-fashioned guitar. Up to the present only one Symphony of Mahler's (the Fourth) has been heard in England.

### The Birmingham Festival

There was some very interesting music heard at Birmingham last Saturday at the conclusion of the annual conference of the Incorporated Society of Musicians. Eight British works were given, all of them of recent composition and four of them performed for the first time. First of all came Arnold Bax's "Festival Overture," conducted by Balfour Gardiner. This is three years old and was produced by its conductor in London last year. It is a riotous composition, written apparently at a fever heat, which only cooled a little half way through. With a little more control the rioting would no doubt have been more effective.

Then came a Prelude to Act IV of "Othello" by Harry Keyser, an old boy of the Royal College of Music. It is a psychological study of the relations between Othello and Desdemona, and on the whole makes most agreeable hearing—too agreeable perhaps to fit into one's notions of Shakespeare's tragedy. Then followed Balfour Gardiner's "Overture to a Comedy," a most hilarious composition, not so riotous as Arnold Bax's Overture, but far more satisfying in its expression of its own simple ideas. Frederic Austin's "Three Songs of Unrest" came next, sung by the composer. The music of these is skilfully scored and Mr. Austin's reception was most cordial.

Then the program digressed for a few minutes and we had Bach's "Be Not Afraid," admirably sung by the Birmingham Festival Choir under the conductorship of A. J. Cotton. Next came Gustave van Holst's "Beni Mora" Suite in E Minor, which was produced at Queen's Hall last May. The composition is founded on recollections of Arab music heard by the composer in Beni Mora and other parts of Algeria and is immensely fascinating.

Edgar Bainton's "Cap and Bells," a scene for soprano and orchestra, the solo being admirably sung by Carrie Tubb, was well received. Julius Harrison's Six Variations and an Epilogue on "Down Among the Dead Men" was the next thing in the program, most brilliantly and enthusiastically played under its composer's direction.

Mr. Harrison also conducted a composition by Havergal Brian, a comedy-overture entitled "Doctor Merryheart," played for the first time. Mr. Brian's great debt to Richard Strauss is especially obvious in the demented "Dance of Merryheart" toward the end where the Doctor, who is

supposed to suffer from nightmares, thinks he is chasing Bluebeard. The orchestration might have exhibited a little more finesse and it would gain rather than lose by being made simpler and by more regard for the special qualities of each instrument.

To sum up, the conference of the Incorporated Society of Musicians has done little or nothing to advance the status of the musician, which is its professed object. It has, however, introduced new music, all of it interesting, and it has shown that we have in Julius Harrison a young conductor of exceptional gifts. And these are the things to be really happy about.

### Opening of Recital Season

To Cecil Baumer belongs the distinction, such as it is, of having opened the recital season of the new year with his concert at Aeolian Hall last Saturday afternoon. His interpretations of Beethoven's Sonata in D Minor, op. 31, No. 2, and Chopin's Sonata in B Flat Minor gave abundant evidence of his musical gifts and his playing was remarkable for clearness of phrasing and neatness of execution. As a composer Mr. Baumer, who is only nineteen, in a Sonata in C Minor, No. 2, for violin and piano-forte, does not seem to have anything of great importance to say, but it is a well-written work.

The piano recital of Vianna da Motta at Bechstein Hall on Wednesday afternoon was full of interest, for he is an extremely able player, with admirable touch and technique. He played two unchallenged sets of Variations by Liszt and Mozart, respectively. Beethoven's Sonata, op. 110, and César Franck's Prelude Chorale and Fugue very finely indeed. His last group of pieces included Albeniz's "La Vega," from his Alhambra Suite and a Nocturne by Signor Nepomuceno, director of the Conservatoire of Rio de Janeiro.

There is always interest in M. Safonoff's work as a conductor. His engagement to direct the fourth concert of the Royal Philharmonic Society at Queen's Hall on Thursday evening was clearly attractive to the musical public, for the attendance was excellent. The program ranged from Schubert to Rimsky-Korsakow. The outstanding success of the evening was a brilliant and poetic interpretation of Granville Bantock's comedy-overture, "The Pierrot of the Minute," which was received with extraordinary enthusiasm.

### Honor for Leopold Auer

Daniel Mayer has just received news from St. Petersburg that the Czar has conferred upon Leopold Auer, the Grand Cross of the Order of St. Stanislas of the First Class, on the occasion of the Jubilee of the Imperial Conservatoire of Music in St. Petersburg. This is one of the greatest honors that can be conferred in Russia.

The copyright of Wagner's "Ring," expiring at the end of this year, the Moody-Manners Opera Company, has arranged to produce the great tetralogy on next New Year's Day at Kelly's Theater, Liverpool, subsequently taking it on tour through the provinces and ultimately producing it in London. There will be two complete companies. It is wisely proposed to give lectures on the work in each town for a month before the performance.

ANTONY M. STERN.

### Milwaukee Composes New "American Rhapsodie" on Supremacy

MILWAUKEE, Wis., Jan. 21.—A new work has been composed by Walter A. Gaulke, of this city, which is called the "American Rhapsodie." It has the characteristic features of the rhapsodie as employed by Liszt, and contains representative themes expressing the progress of America from its earliest history to the present time, working up to a brilliant finale, which is supposed to prophesy and typify America's ultimate supremacy.

M. N. S.

### Russian Choir to Give a Concert of Church Music

New York music lovers will have an opportunity to hear some of the best examples of Russian church music in the concert by the choir of the Russian Cathedral at Aeolian Hall on February 1 under the direction of I. T. Gorochoff.

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## NEW ORLEANS CLUB IN STRONG CONCERT

### A Program Devoted to Old Masters —Chamber Music and French Opera

NEW ORLEANS, Jan. 23.—An excellent concert was given Saturday afternoon by the Saturday Music Circle, one of New Orleans's most flourishing musical organizations. The club has good material, and is doing its share in establishing a high standard of musical culture in this city. The programs are planned along educational lines, and each recital is devoted to a particular period or school. The one on Saturday dealt with "Old Masters," the program being preceded by an interesting paper on "The Development of Musical Art." The composers represented were Bach, Handel, Bassani, Gluck, Haydn, Mozart and Beethoven, in both vocal and instrumental selections. The special soloist of the occasion was Bentley Nicholson, tenor.

On Monday evening, January 20, the Newcomb String Quartet gave its second recital of the season and the fourth of the series of eight concerts planned under the auspices of the Newcomb School of Music, of which Leon Ryder Maxwell is the director. In this course only local artists appear, and Mr. Maxwell deserves hearty thanks and support for his recognition of the city's artistic possibilities. Rene Salomon, first violin; Tranquillo Leide, second violin; Fernand Geoffray, viola, and Enrico Leide, cello, make up the quartet, which, though a young organization, already plays with much authority, and at its last concert gave a convincing performance of Mendelssohn's Quartet in E Flat Major, Schubert's Quartet in C Minor and Schumann's in A Minor. Especially noteworthy was the rendering of the Schumann numbers.

Nouguès's spectacular opera, "Quo Vadis," is at present one of the most popular works presented at the French Opera, thanks partly to the opera itself, and partly to the excellent work of Mantano as Petrone, Mlle. Charpentier as Eunice and Mlle. Therry in the rôle of Lydie.

On Wednesday afternoon, January 22, Leon Ryder Maxwell, director of the Newcomb School of Music, gave a program made up entirely of songs of Robert Franz, who, as Mr. Maxwell says, is a much neglected composer, despite the fact that his songs are among the finest examples of a carefully chosen text receiving appropriate musical treatment. The exquisitely poetic quality of these songs was made manifest in Mr. Maxwell's scholarly interpretation, his medium being a baritone of excellent quality, in the use of which he displayed much technical proficiency. He was at his best in "Er ist gekommen," and the beautiful "Widmung."

BENTLEY NICHOLSON.

### David Dubinsky Wins Laurels at Philadelphia Musicale

PHILADELPHIA, PA., Jan. 22.—At a musicale given at the West Philadelphia Club last evening under the auspices of the Sanctuary Society, David Dubinsky, the popular violinist of this city, made a distinctly favorable impression as soloist. Mr. Dubinsky played three Burmester transcriptions, Matheson's Air, a Beethoven

### SPLENDID AUDITORIUM FOR ANN ARBOR FESTIVAL



The New \$250,000 Hill Auditorium of the University of Michigan

ANN ARBOR, MICH., Jan. 27.—As a result of the approximate completion of the new Hill Auditorium at the University of Michigan, plans for the twentieth Annual May Festival have been made on a more elaborate scale than in the past, and the programs and array of talent which have been scheduled will make the occasion memorable. The Hill Auditorium is undoubtedly one of the most complete music auditoriums in the country. It will have cost considerably more than a quarter of a million dollars, the major portion of which was bequeathed to the university by the late A. G. Hill, of Saginaw, formerly a regent of the university, and for many years an enthusiastic supporter of Ann Arbor's musical activities. The hall has been constructed in the form of a paraboloid, and already it has been positively stated by persons competent to judge that the acoustic properties will be absolutely perfect.

The main floor will have a seating capacity of nearly 2,000, while the first and second balconies will seat 3,000 more, giving an entire capacity of 5,000. The stage has been especially designed to accommodate large choruses and will be admirably adapted for festival purposes. Large assembly rooms for orchestra and chorus, with special rooms for artists and directors, have been provided. Spacious rooms have also been designed for the housing of the Stearns collection of musical instruments, presented to the University of

Michigan by the late Frederick Stearns, of Detroit, some years ago. This collection is one of the most complete in the world, but on account of the inadequate housing facilities, it has not hitherto been available to the best advantage.

The present year marks the twentieth consecutive festival, and also marks the completion of the twenty-fifth year of continuous service by Albert A. Stanley as professor of music in the University of Michigan and as director of the University Musical Society. In commemoration of these events and as a tribute to the donor of this magnificent auditorium, Professor Stanley has composed a remarkable work, which will be performed at the opening concert. The work, which is splendidly orchestrated, is written for orchestra, chorus and organ. In commemoration of the centenaries of Verdi and Wagner, Verdi's "Manzoni Requiem" and the first act of "Lohengrin" and finale of the "Meistersinger," by Wagner, will be sung. The Theodore Thomas Orchestra, under Frederick Stock, will furnish the orchestral background, while the University Choral Union, under Albert A. Stanley, and a supplementary chorus of several hundred children from the Ann Arbor public schools will take part in several performances. The following array of artists has been engaged: Marie Rapold and Florence Hinkle, sopranos; Schumann-Heink and Rosalie Wirthlin, contraltos; Lambert Murphy, tenor; Pasquale Amato and Putnam Griswold, baritones, and Henri Scott, bass. I. R. W.

Menuet and Schubert's "Moment Musical" with artistic taste and was much applauded for his performance of the popular Meditation from Massenet's "Thaïs" and Kramer's Old English Dance, "In Elizabethan Days." Other numbers on the program were piano pieces by Raff and Leschetizky, played by Paul Clements, songs by Marie Boston, soprano; Galloway's "The Gypsy Camp" sung by Richard J. Miller, baritone; Bruno Huhn's "Invictus" and Homer's "A Banjo Song" and Squire's "A Sargent of the Line" sung by Wm. Beatty, Jr., baritone, and tenor songs by Wilbur Herwig.

Carl H. Hunter's New York Début  
Carl H. Hunter, a Canadian tenor, gave a song recital in Aeolian Hall on Wednesday

afternoon of last week. He sang a program of songs by Beethoven, Schubert, Schumann, Brahms, Pfitzner and others. Neither his vocal nor interpretative qualifications are of sufficiently pronounced merit to justify more detailed critical comment. Charles Gilbert Spross's accompaniments were the true artistic feature of the affair.

### Rosalie Wirthlin "Messiah" Contralto in Pennsylvania

Rosalie Wirthlin, the popular contralto, made two appearances at New Castle, Pa., on January 16 and 17. On Thursday evening she appeared in recital and the following evening in a "Messiah" performance, winning enthusiasm. She gives a recital in St. Louis this month.

## ANOTHER RECITAL BY MR. SCHELLING

### Noted American Pianist Provides an Artistic Treat in New York Program

Von Bülow's famous "Three B's," Bach, Beethoven and Brahms, represented respectively by their "Chromatic Fantasy and Fugue," Sonata, op. 111, and "Two Rhapsodies," op. 79, formed the backbone of Ernest Schelling's second New York recital of the season at Carnegie Hall on Saturday afternoon of last week. In addition to these were heard two Mendelssohn "Songs Without Words," the "Triana" from Albeniz's suite "Iberia," Debussy's "La Soirée dans Granade," Sarabande and Toccata and a Chopin group containing the B Major Nocturne, op. 62, No. 1, three Mazurkas and the Polonaise in A Flat, op. 53.

Mr. Schelling's playing was of an order that cannot be described beyond recording that it embodied all the qualities which go to make up the pianist of true musical worth, to whom the matter of technic is of secondary importance and who gives his undivided attention to interpretation. His Bach had those qualifications which the music demands and he built up the gigantic contrapuntal weave of the superb fugue in extraordinary fashion, with fine regard to the interplay of themes.

Those who do not find sympathetic Beethoven's sonatas of the final period, in which the op. 111 falls, must have been won over on hearing this American pianist's exposition of the dramatic content of the first movement; in like manner he allowed every detail of the beautifully managed variations to be heard to the greatest advantage. Brahms's thrilling Rhapsodies in B and G Minor have not been played more satisfactorily in many a day than Mr. Schelling did them. Known better as a Chopin player, his Brahms nevertheless has the broad sweep and the virile dignity that the music requires and the audience showered him with applause at the close.

Mendelssohn's fragrant bits of melody are worth playing, especially when they are given poetically. The one familiar as "The Hunt" was delivered with an energetic *gusto* that made it welcome in spite of its being slightly hackneyed, while the one in G Major was delicious in its naïve simplicity.

In the modern pieces of the Spanish Albeniz and Debussy he accomplished some ravishing color effects, giving an exhibition of his facile technic in the difficult toccata. No less a personage than Ignace Paderewski chose Mr. Schelling to represent him at the Chopin centenary at Warsaw a few years ago and the American's Chopin playing was proof positive that the famous virtuoso was right in delegating him to play the music of the "morbid Pole." The mazurkas were done with their characteristic rhythmic lilt and the polonaise was big and powerful in every detail. At the close he was compelled to respond to extras and gave in admirable manner Liszt's Sixth Rhapsody and the same composer's beautiful transcription of Schubert's "Hark, Hark, the Lark."

A. W. K.

Mark Hambourg has been playing lately in Berlin and other German cities.

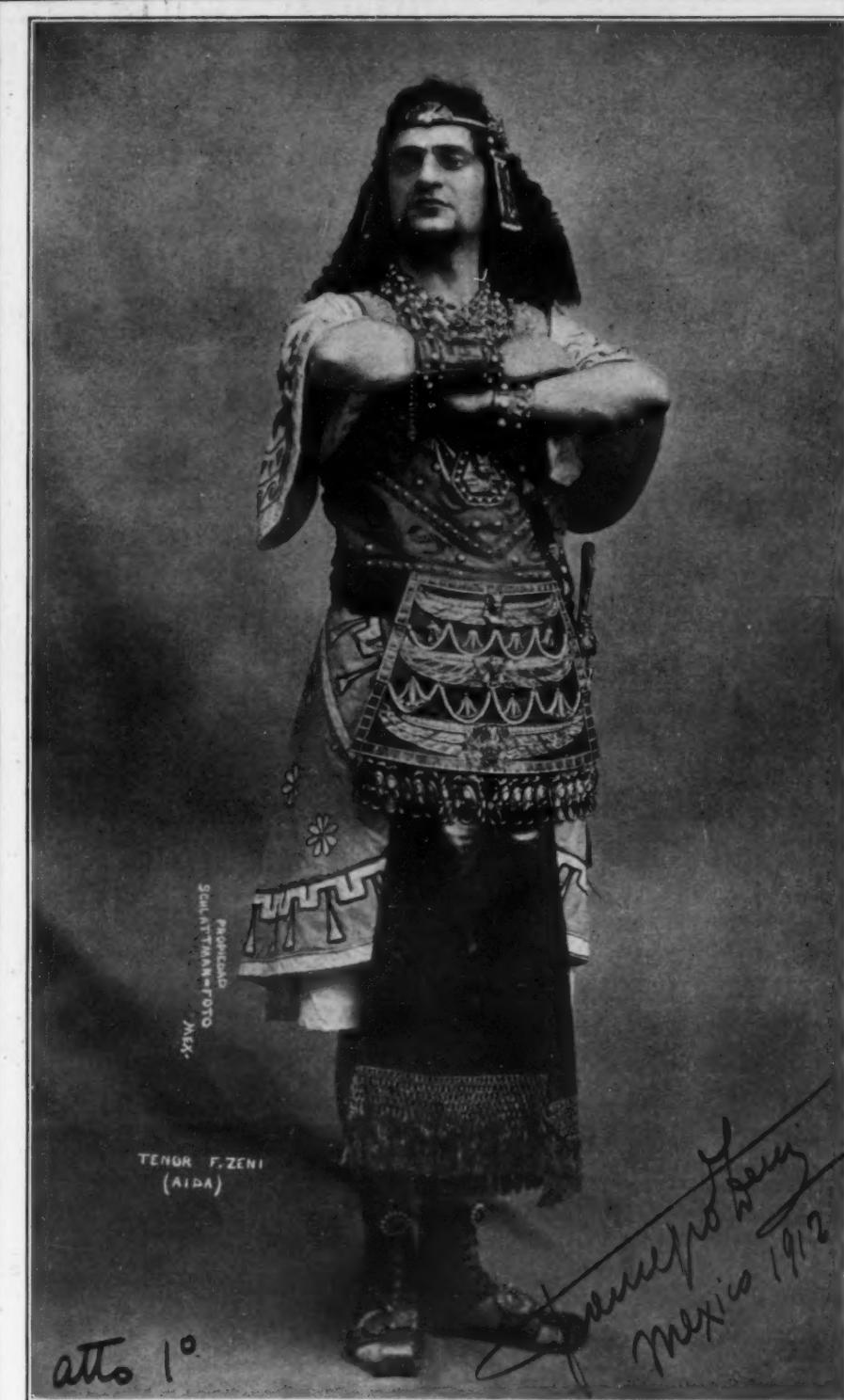
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# FRANCESCO ZENI

## DRAMATIC TENOR

After Strenuous and Successful Season with the Sigaldi Grand Opera Company, Mexico City, Appears in Montreal in Special "Aida" Performance Scoring Unprecedented Triumph.

THE MONTREAL DAILY WITNESS,  
TUESDAY, JANUARY 7, 1913

### A Triumph for Signor Zeni's Debut

There was a new Radames last night in the person of Signor Zeni, who sang here for the first time, making an excellent impression. He has a voice of fine texture and clarity. Dramatically he was most convincing.

THE GAZETTE, MONTREAL,  
TUESDAY, JANUARY 7, 1913

### Signor Zeni Makes Debut Radames Convincing

Signor Zeni made his local debut and sang Radames in the performance of *Aida* last night, with much success. He sang with a passion and force which made his interpretation one of the most convincing Radames of the season.

THE MONTREAL DAILY STAR, TUESDAY, JANUARY 7, 1913  
A Wonderful Performance Given by Opera Company Under Trying Circumstances

Another feature that made last night's *Aida* more than remarkable was the debut of Francesco Zeni in the part of Rhadames. Considering that he had never played with these artists before, that his opportunities for rehearsal had been extremely limited, and that he was evidently suffering from a bad cold, his performance was most praiseworthy. A man of commanding stature, with a voice of sweetness and considerable power, and with a temperament that manifested itself in the manner in which he fell into the stride of the others, he made an excellent impression.

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### PRESS NOTICES:

THE CHICAGO DAILY TRIBUNE  
Thursday, January 2, 1913  
By GLENN DILLARD GUNN

Mme. Julia Claussen, distinguished Swedish contralto, made her American debut as Ortrud in the season's first performance of "Lohengrin" last night. She achieved that immediate and complete recognition which is the portion only of the world's greatest singers, a fact which may be the more positively asserted since that small and select company of artists was further represented in the cast by Clarence Whitehill, who was the Telramund. Thanks to the vocal and dramatic gifts of these two notable figures in the world of song the great moment of the second act was lifted to heights of art as impressive as any attained by Mr. Ruffo.

It is significant of the scope and importance of Mme. Claussen's art that her wonderful delivery of the Ortrud music should have impressed as an incomplete revelation of her gifts and attainments. The surprising range of the voice was fully discovered, for Mme. Claussen sings the part as it is written and evades no difficulties by the easy method of transposition sanctioned by the best usage. The voice is as remarkable for its power and its capacity for dramatic expression was set forth convincingly. But Mme. Claussen's song maintained so consistently that asperity of tone, adopted as the symbol of the sinister character, that its capacity for sensuous beauty remained undisclosed. However, it was suggested in passing moments of the performance and a fuller revelation is awaited with interest.

THE CHICAGO INTER-OCEAN  
Thursday Morning, January 2, 1913  
By ERIC DE LAMATER

MME. CLAUSSEN SCORES AT DEBUT IN "LOHENGRIN"

Julia Claussen, the new contralto of the resident opera, scored an unqualified success last evening in the season's first performance of "Lohengrin." Her debut was most auspicious. The cast was a sturdy band of Wagnerian interpreters, and the new conductor, Arnold Winternitz, directed a performance for which high praise is due him. In spite of these excellencies, Mme. Claussen was the dominant figure, for she brought to the service of this difficult role remarkable interpretative powers. In fact, her Ortrud and that Mme. Schumann-Heink are the two studies of this character which stand unchallenged as completely satisfying expositions.

The second act it was which brought out the big moments of the performance. Here Mme. Claussen rose to her splendid chances with a virtuosity the more impressive in that it was not foreshadowed. The long conference with Telramund was a hint, for the voice of rich, even tone, powerful with the power of a superb resonance, blest with a range soprano might envy, under such control that dynamic accents of exceeding nicely in pianissimos seemed as sure as the climactic outbursts, brought the audience the conviction that an heroic contralto was really risen up amongst us. But it was in the moments when Ortrud persuades Elsa to begin to doubt her mysterious rescuer that Mme. Claussen made her greatest points.

THE CHICAGO EVENING POST  
Saturday, January 4, 1913  
By KARLETON HACKETT

Chicago has had many fine performances of "Die Walkuere," one last year which we felt that it



—Photo by Matzene, Chicago.

# JULIA CLAUSSEN

*The Celebrated Swedish Mezzo-Soprano*

OF THE

Royal Opera House, Stockholm

AND

Chicago Grand Opera Company

### PRESS NOTICES:

would be very hard to surpass, but a new woman has come to us, Mme. Julia Claussen, who has altered all our values. The Brunnhilde standing on the rocks as the curtain parted for the second act was the goddess, the realization made visible in the flesh of the ideal our imagination had painted of the Wish-maiden of Walhalla. In her are united all the gifts, a commanding presence, a figure tall and stately, with grace in every movement, a face on which is traced each shade of emotion with an elemental quality which seems the absolutely spontaneous expression of feeling in which art plays no part; lustrous eyes of unfathomable depth, and a voice of exquisite beauty, which flows from her with a volume that knows no bounds. Think you that we have overdrawn the picture? We have sat some moments seeking to find words which should adequately express the essence of the being on the stage last night; but we fear that those we have chosen will give you only a faint notion of the truth.

In her Brunnhilde nothing is lacking which either nature or art could supply for the complete portrayal of that wonderful role, and the audience recognized that this performance of hers was an event, for though the curtain fell just on the stroke of midnight, they would not leave the theatre until they had brought her and Mr. Whitehill out for a greeting of cheers. Mme. Claussen's sense of proportion, her intuitive instinct for relative values, the infinite variety in the tone colors she has on her palette, and her perfect surety, stamp her as the rarest of artists, yet with all her emotional range never once did she lose from the tone the beauty of it just as tone. Her voice alone would make her an artist of world-wide fame even without her dramatic powers, and she understands it in its most minute details, so that it seems to issue forth from her lips with the ease of a fact in nature.

THE CHICAGO RECORD-HERALD  
Saturday, January 4, 1913  
By FELIX BOROWSKI

### "DIE WALKUERE"

Mme. Claussen, who had achieved so notable a debut as Ortrud in "Lohengrin" on Wednesday, made it clear by her singing of the music and by her playing of the action of Brunnhilde that the management of the Chicago Opera Company has every reason to felicitate itself upon its engagement of her. Her distinguished presence conferred dignity upon the part of the Valkyrie, yet her characterization was far from being majestically cold. Mme. Claussen's Brunnhilde is a being of warm and tender sympathy—a being whose personality exhaled a much more human tenderness than could have been possible in one of those mythological abstractions that were so dear to the heart of Richard Wagner.

Of the success of the Swedish artist there was never any doubt. Dreadful to relate, there was actually applause—exceedingly hearty applause—after Mme. Claussen had sung her Valkyrie calls in the second act. Such a desecration was shocking to those of the master's admirers who believe that however ebullient the emotions of a listener may be, he or she ought never to permit even a measure of a Wagnerian masterpiece to be sacrificed merely for the purpose of making loud and joyous noises with the hands. They looked sternly around at the offenders and blessed them into silence. The admirers of Mme. Claussen were, however, only momentarily abashed. When she gave some more Valkyrian whoops, they broke once more into applause.

## Organist Kraft Dedicates Michigan Organ

HOUGHTON, MICH., Jan. 27.—Edwin Arthur Kraft, the popular Cleveland organist, played the following program at the dedication of the new organ in Trinity Church here on Sunday, January 19:

Paean (Song of Triumph), Matthews; (a) Autumn, (b) Midsummer Caprice (Dedicated to Mr. Kraft), Johnston; Toccata (from Sonata No. 3) (Dedicated to Mr. Kraft), Becker; Meditation, Sturges; Pastorale, Foote; Fantasie Symphonique, Cole; Caprice, Kinder; Chant d'Amour, Gillette; Grand Chœur Militaire, Federlein; Offertory, "Will Mention," Sullivan; Evening Bells and Cradle Song (Dedicated to Mr. Kraft), Macfarlane; Fantasie on "Lead Kindly Light" (Dedicated to Mr. Kraft), Fairclough; Melody in D Flat, St. Clair; Toccata, Bartlett.

The recital was so successful that many persons were unable to gain admittance and for this reason Mr. Kraft has been re-engaged for another appearance later in the season.

## Christine Miller Scores in Her Fourth Appleton Appearance

APPLETON, WIS., Jan. 24.—Christine Miller again appeared before a large audience in this city on January 22 in a most satisfying recital, being very warmly received. Her program was finely balanced and afforded an excellent opportunity for her rich tones. Miss Miller held her audience enthralled with her fine contralto voice, from the very dramatic numbers like the "Odyssseus" songs to the dainty encores, covering an unusual range. Her English songs were particularly enjoyable. Blanch Saunders Walker, pianist, acted as accompanist and also pleased the audience with two Chopin numbers and a Rubinstein selection. Miss Miller's appearance was her fourth engagement in this city. M. N. S.

## Seven Operas in Six Days for Atlanta

ATLANTA, GA., Jan. 23.—Col. W. L. Peel, president of the Atlanta Music Festival Association, announced today that the Metropolitan Opera Company has been engaged for appearances in Atlanta from April 21 to 26 inclusive. Col. Peel has received assurance from his New York representative that Atlanta will have an opportunity to hear the new Metropolitan soprano, Frieda Hempel. It is likely that Caruso, Gilly, Martin, de Segurola, Scotti, Gadski, Mattfeld, Goritz, Hinshaw and Sparkes will also be heard. The company will probably give seven operas here. L. K. S.

## DANGÈS GREAT FIGURE IN PARIS "SIBERIA"

Baritone's Interpretation of the Rascally "Gléby" Dominates Entire Performance

PARIS, Jan. 5.—A very interesting performance of Giordano's "Siberia" was given this week at the Paris Opéra. It had an exceptionally good cast, including Jeanne Hatto, Lucien Muratore and Henry Dangès. The latter won easily the honors of the evening. His masterful creation of the part of Gléby at "Siberia's" first performance has identified him closely with this part. His composition of the rôle is most careful and the illusion of reality is carried out into the slightest details of gesture and intonation.

Henry Dangès

Gléby is not a sympathetic rôle. The character is that of a scoundrel, a cut-throat, a jailbird cleverly concealed under a social coating, but a man also of much daring. So subtle is Dangès's art, however, that he makes Gléby almost a real hero, without disfiguring the composer's conception. His personality is so forceful that he dominates the action throughout and centers attention.

Dangès is a *Don Juan*, caustic but seductive, when, in the first act, he sings his famous mock serenade: "Oh! Beautiful One, why Close Thine Eyes?" He is full of impudence, of perversity. His outburst of angered jealousy, when he learns of Stephana's absence, is most natural, and his cynical scene with Stephana is superior acting. In the last act Gléby, the forger, the gentleman crook, exiled to Siberia, is no more than a unit in the convict colony. But his forcefulness leads him to play, even here, a prominent part as an evil worker. He mocks Stephana in a superb scene, the climax of the opera. There are unlimited subtlety and power in his remarkable narration: "She was a good little girl.

I soon cured her of the fault of being good" and he shows himself a great artist in working up to the climax the definite downfall and moral discouragement of Stephana, wicked against her will.

Dangès's emotional scenes are thrilling, but his effects of acting are never achieved by the sacrifice of his singing. They go hand in hand. His voice, a rich baritone, is handled with much skill.

Dangès's great success on the first stage of France has resulted in his engagement at the new Champs-Elysées Opera House. He will sing there in "Freischütz" on the opening night, May 1. D. L. B.

## MUSICIAN'S CLUB CONCERT

## Charlotte Lund, Percy Hemus and Miriam Allen Entertain Members

Charlotte Lund, the popular soprano, appeared at the informal musicale heard weekly at the Musicians' Club on last Sunday evening, as did Percy Hemus, baritone, and Miriam Allen, pianist. A large gathering of members was present and applauded the artists enthusiastically.

Mme. Lund gave of her best in the aria, "Depuis le Jour," from Charpentier's "Louise," Tschaikowsky's "Toujours à toi," both sung in excellent French, and Macfadyen's "Inter Nos" and Nevin's "At Twilight." She was received with pleasure, and as an extra she added Nevin's "Nightingale Song," which she gave brilliantly. She was in splendid voice and her singing was artistic.

In Mr. Hemus, for many years one of the best known baritones in the East, the audience found much to commend. He sang Mrs. Beach's "O Were My Love," Homer's "The Pauper's Drive," a manuscript song, "Identity," by Emil Hahn, and as an encore Lohr's "Old Dr. McGinn." Mr. Hemus has spent two years in the West and his return to the East will be welcomed by his many admirers. Miss Allen gave pleasure in Chopin's G Minor Ballade, winning her hearers so decidedly that she was obliged to add an encore.

## Patti Sings for De Reszke

PARIS, Jan. 25.—Adelina Patti sang for Jean de Reszke and his pupils this week and, though she is almost seventy years old, proved that she is far from having lost her voice and art. De Reszke pronounced her technic perfect.

## GEORGE FERGUSSON STIRS ENTHUSIASM IN BERLIN

Scotch-American Baritone Heard to Advantage in a Program of Songs

European Bureau of Musical America,  
Neue Winterfeldstrasse, 30,  
Berlin W., January 13, 1913.

GEORGE FERGUSSON'S second song recital found the popular Scotch-American baritone in better voice than we have heard him for a long time. The tones of his higher register rang out with such ecstatic quality that the large audience was stimulated to a state of enthusiasm. And withal, it appeared that Mr. Fergusson was somewhat handicapped by not having the assistance of his almost inimitable accompanist, Erich Wolf, who is at present in America. Robert Kahn, who took his place, adapted himself to the performing artist's intentions as satisfactorily as might have been expected; yet the sympathy between the performer and the accompanist that makes the renditions of both seem as one was lacking.

With artistic taste Fergusson interpreted a program devoted to Handel, G. G. Carissimi, Gluck, H. Wolff and Richard Strauss, evincing more inclination for compositions of a distinctly dramatic character. "Heimliche Aufforderung," for instance, was rendered with a spirit and rhythmical accentuation that was thrilling. Excellently depicted was the "Liebeshymnus." Fergusson's vocalization and phrasing are admirable.

O. P. JACOB.

## Mrs. Taft's Musicale

WASHINGTON, D. C., Jan. 25.—Mrs. Taft entertained this afternoon with a musicale in which the artists were Prof. L. Breitner and Miss Asdrik Kavockdji, pianists; Paul Reimers, tenor, and Theodore Flint, accompanist.

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## Josef Lhevinne's

New York Recital on January 13th! So overwhelming was the Russian Pianist's success that a Second Recital has been announced for Feb. 8th. The following headlines summarize the critical verdict.

"Many turned away at Lhevinne's recital."—Evening Mail.  
 "Most unusual tribute to a great virtuoso."—Tribune.  
 "Russian pianist brilliantly interprets serious programme."—Sun.  
 "Lhevinne displays true virtuosity."—American.  
 "Russian pianist pleases a large audience."—Times.  
 "Lhevinne's accomplishment of highest order."—World.  
 "Josef Lhevinne amazes his hearers."—Press.

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*Op. 26. SONGS OF EXPERIENCE*  
 THE SICK ROSE. Poem by William Blake 50

INFANT SORROW. Poem by William Blake 60

*Op. 27. SONGS OF THE OLD SOUTH*

WAY DOWN SOUTH. Poem by Howard Weeden 50

THE SONG OF THE WATCHER. Poem by Howard Weeden 50

*Op. 5. VIER ALTSЛАVISCHE GEDICHTЕ (Four early Slavic poems)*

NO. 1. DER KOSAK (The Cossack). G. e. English version by Henry G. Chapman. High voice, Gb. Db to Gb. Low voice (original), Eb. Bb to Eb 50

No. 2. DER VERLORNE SCHÄFER (The lost shepherd). G. e. English version by Henry G. Chapman. High voice, A. D# to D. Low voice (original), Gb. B# to Cb 50

No. 3. DER SCHREIBER (The scribe). G. e. English version by Henry G. Chapman. High voice. G. D to E. Low voice (original), Eb. Bb to C. 75

No. 4 JÜNLUNGS ABZUG IN DEN KRIEG (The youth's departure to the war). G. e. English version by Henry G. Chapman. High voice, B m. Eb to G. Low voice (original), G# m. C to E 75

THE SONG OF THE SHIRT. Poem by Thomas Hood. High voice (original), A m. B to G. Low voice, G m. A to F 1.00

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## ST. CECILIA CLUB IN A SPIRITED PROGRAM

Victor Harris Conducts New York Chorus of Women's Voices with Fine Results

No finer program has been offered by the St. Cecilia Club of New York, Victor Harris conductor, than that which was heard on Tuesday evening of last week at its first regular concert in the Grand Ballroom of the Waldorf-Astoria, New York. Clifford Cairns, basso cantante, was the soloist and Charles Gilbert Spross, pianist, assisted as official accompanist.

Mr. Harris is ever on the lookout for novelties of merit, but rarely has he gathered as many fine new works together for a concert as he did for this occasion. "First times" included H. Clough-Leighter's "Fair Daffodils," Georg Henschel's "The Doll's Wedding Song," Bruno Huhn's "Destiny," these written especially for the club and Henry Hadley's "You Ask Me for a Song," all eminently worth while and novel in character.

The chorus, some eighty voices strong, has never been in better form, singing with a quality of tone which cannot be surpassed for homogeneity, purity and a strict adherence to the pitch. There is a freshness about these voices which Mr. Harris has assembled, a thoroughly musical quality that makes their singing a constant joy. Clough-Leighter's "Fair Daffodils," ultra-modern in conception; Bruno Huhn's "Destiny" and a difficult *a cappella* "Ave Maria" by George Chadwick are three part songs that test the ability of a choir of female voices. Each one of them was sung with conviction and a naturalness that obscured entirely the intricacies of the part-writing. "Destiny" was warmly and insistently applauded.

The Henschel song is a trifle, strongly Griegian in character, but it has charm and won deserved applause. Nevin's "When the Land Was White with Moonlight" and "Nightingale's Song," both arranged for women's voices by Mr. Harris, were the final numbers of the first part. In the former Mrs. John H. Flagler, contralto, sang the incidental solo in superb style, with warmth and sincerity and contributed so largely to the effect obtained that the number was redemanded.

Mr. Cairns, though suffering from a cold, was received with acclaim in his two groups which contained Lully's charming "Bois Epais," Schumann's "Row Gently," Squire's commonplace "The Old Black Mare," Secchi's "Love Me or Not," Whelpley's "The Nightingale Has a Lyre of Gold" and Bruno Huhn's stirring "Invictus." His work immediately impressed one with his seriousness as an artist and his interpretations of the old French song, the Secchi air and "Invictus" were wholly admirable. The latter aroused such great enthusiasm that the singer, after a number of recalls, was obliged to add an extra.

The chorus distinguished itself further in Lassen's "The Spanish Gypsy Girl," Rubinstein's "Persian Song" and Cadman's "From the Land of the Sky-Blue Water" and "The Moon Drowses Low," which Mr. Harris has set so effectively for women's voices.

Enthusiasm ran high during the evening and Mr. Harris was called out after the several numbers and applauded for his sterling work. It is of interest to record that he conducted the entire program from memory. Mr. Spross presided at the piano in his usual artistic manner, his playing having assurance, yet never obtruding above the choral scheme. A. W. K.

Maggie Teyte as Apostle of Debussy in Syracuse

SYRACUSE, N. Y., Jan. 23.—Maggie Teyte, the charming English soprano, was most enthusiastically greeted at her recital last evening. There was a large audience and Miss Teyte was obliged to repeat many of her songs. Her program consisted of French, Italian and English songs. She was delightful in a group of Debussy songs, which were heard here for the first time and which made a profound impression. Prudence Neff was a sympathetic accompanist. The Morning Musicale presented Miss Teyte. L. V. K.

New York Recital for Paul Dufault

Paul Dufault, the French-Canadian tenor, will give his annual recital on February 18 at Aeolian Hall, New York. He will present a program consisting chiefly of French and English songs.

## TINA LERNER



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### RECENT PRESS REVIEWS

New York Evening Mail—She has the real soul of an artist, the real delivery of a master, and the interpretation of a mature musician. She ranges wonderfully from gloom to grace and in both she is entrancing, convincing, fascinating.

Boston Herald—Miss Lerner again displayed in full the admirable qualities that have given her, young as she is, a commanding position among pianists. The beauty of her touch was never more conspicuous, there was always an exquisite sense of proportion, there was the poise that is indispensable to true art.

San Francisco Examiner—Tina Lerner at the piano is a little priestess of the beautiful, the poetic, spiritual in music.



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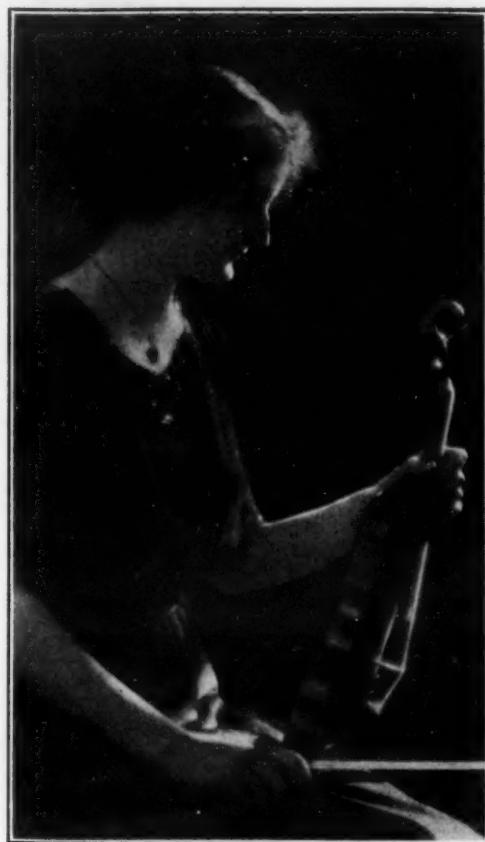
## MISS PARLOW TO RETURN IN AUTUMN

**Violinist Who Won Success Last Season, Engaged for Another Tour**

NEGOTIATIONS were completed last week whereby Kathleen Parlow, the noted violinist, returns to America for an entire season's tour next Fall. The tour is to be made under the exclusive management of Loudon Charlton. It will include Canada and Mexico, as well as the United States, and Miss Parlow will be heard as soloist with the leading symphony orchestras and in recital in the larger cities.

Miss Parlow made her American débüt as soloist with the Russian Symphony Orchestra at Carnegie Hall, New York, in November, 1909, coming unheralded, apart from the authentic reports of extraordinary successes abroad which she won while yet in her teens. Her career was, in a way, made in a single night, for both press and public endorsed her as an artist of the first rank immediately after her first performance. During the season 1909-10 she appeared throughout the country in important engagements, and on her second tour the season following she filled an unusual amount of bookings with the country's most important organizations. She appeared as soloist with the Boston Symphony Orchestra no less than seventeen times. With the New York Symphony Society, the New York Philharmonic, the Philadelphia Orchestra, the Cincinnati Orchestra and several lesser symphonic bodies she was chosen as soloist, and in all of her performances won encomiums of the highest. She also played a number of recitals in Boston, New York, Philadelphia, Baltimore and other cities and made a Canadian tour.

This Winter Miss Parlow has been winning new triumphs abroad. She spent November in Russia, appearing in St. Petersburg as soloist in a Tschaikowsky pro-



—Photo by Goldensky.

**Kathleen Parlow, the Distinguished Young Violinist, Who Will Tour America Next Season**

gram with Wassili Safonoff conducting, and in Moscow she played the Glazounov Concerto in A Minor at a concert of music by living Russian composers, at which both Scriabine and Rachmaninoff were present, their "Poème d'Extase" and Second Symphony respectively being performed.

### New Women's Chorus Heard in New York

Rose McCann, soprano, formerly a pupil of Victor Harris and more recently of Mme. Schoen-René of Berlin, introduced a new chorus of women's voices at the Church of the Messiah, New York, last

Friday. The chorus proved to be one of good material and sang a varied list of compositions with excellent effect that showed the results of careful training under Mrs. McCann's leadership. Mrs. McCann sang solos by Weil, Lidgey and Coombs with much charm and distinction of style, and Mrs. Wm. Mason Bennett,

pianist; Elsa Fischer, violinist, and Carolyn Neidhart, cellist, also made valuable contributions to the program. The chorus was again heard at a concert at the Hotel Plaza the following evening.

### Mme. Hudson-Alexander in Pennsylvania Midwinter Festival

CLEARFIELD, PA., Jan. 22.—Mme. Caroline Hudson-Alexander, the American soprano, appeared as a special feature of the mid-Winter song festival given last night by the Clearfield Choral Society, under the baton of H. Clark Thayer, director of the Susquehanna College of Music. The singers were supported by the Clearfield Symphony Orchestra and Martha B. Iames, accompanist. In her third appearance in Clearfield the soprano proved to be in better voice than ever, and after her group of songs she was compelled to add a favorite encore, "Flow Gently Sweet Afton." Notable among the evening's offerings was the presentation of the "Inflammatus" from "Stabat Mater," with Mme. Hudson-Alexander and the chorus. Mr. Thayer gained commendable results with his various musical forces.

### Edna Dunham Engaged by Prominent Brooklyn Church

Edna Dunham, the New York soprano, who has been forging ahead steadily, has just been engaged as solo soprano of the Dutch Reformed Church of Brooklyn. She will begin her duties on March 1 of this year. The position, which is one of the most important in the borough, was won after much competition, many prominent sopranos having sung for the committee. Miss Dunham has sung a large number of engagements this season and has been a pupil of Bruno Huhn, the composer, for the past two years.

### Inez Barbour in "Messiah" and French Recitals at Colleges

Inez Barbour, the American soprano, recently appeared with the Handel Society of Newcastle, Pa., a chorus of 250 voices, with Paul Browne Paterson as director, scoring a distinct success in a miscellaneous program on January 17 and a performance of "The Messiah" on January 18. During January Miss Barbour appeared at Princeton, Yale, Harvard and Brown Universities with Arthur Whiting in an interesting program of French folk songs and modern music of France.

### IMPRESSED BY OLIVE MEADS

People's Club Members Eager Hearers of Quartet and Arens Lecture

For the feature of the third educational concert of the People's Symphony Club, at Cooper Union, New York, on January 23, the management had engaged the Olive Mead Quartet, composed of Miss Mead, Vera Fonaroff, Gladys North and Lillian Littlehales, and this excellent chamber music organization made a strong impression upon the audience of students and workers.

Notably interesting to the auditors was the performance of Schubert's D Minor Quartet, which was given a reading of musicianly intelligence and deep feeling, while the "Death and the Maiden" variations were played most effectively. Of kindred appeal was the Beethoven C Minor Quartet, with which the performers opened the program in a highly satisfying manner.

Franz X. Arens continued his series of lectures on "The Wind Instrument of the Modern Orchestra," the present lecture being devoted to the clarinet and the bass-clarinet, with musical illustrations by Jean Antonio Williams, first clarinet of the People's Symphony Orchestra. The audience eagerly absorbed the speaker's information and it greeted the bits of illustrative music with the appreciation which is characteristic of this public. Mr. Williams found his opportunity to score individually in the Bassi Fantasie on "Rigoletto," in which he was assisted by Mme. Gold.

### Illness Curtails Elman Recital and Interrupts His Tour

MADISON, WIS., Jan. 25.—Mischa Elman, the noted violinist, was taken ill with a severe attack of la grippe in this city on January 24 while appearing at a recital. After playing the first number of his program, it was discovered that the violinist was too ill to continue with the performance. He was taken to the Madison Hospital, and while his condition is not considered serious, Mr. Elman will have to cancel some of his engagements. Mr. Elman's father is with him and a special trained nurse is in charge. The Milwaukee engagement for January 26 has been postponed to some future date, and the engagements with the Thomas Orchestra in Chicago and the concert in that city were canceled upon the advice of physicians.

M. N. S.

## FRANZ EGÉNIEFF

### OPERA AND CONCERT BARITONE

American Concert Tour—Season 1913-1914

#### Some European Press Comments:

##### POPULAR EVENING Berlin, 23-11-12.

Egenieff sang yesterday Lieder from Hugo Wolff, Liszt, Tschaikowsky, and Hermann Schlechthain with great success. The artist displayed the beauties of his clear and powerful organ particularly in Hermann's "Drei Wandrer," which elicited stormy applause from the audience.

##### SIXTH SYMPHONY CONCERT Helsingfors — Nya Pressen, 10-11-12

In Herr Egenieff are embodied the qualities of a singer of the very first order. His voice is distinguished by its mellowness and equality as well as by its volume.

##### Hufvadstadsbladet, 10-12-12

Herr Egenieff is the possessor of a well-trained and melodious voice. His recital was characterized by depth of expression and uncommon skill in the art of rendition. His enunciation in the French numbers was likewise excellent. The whole performance proved a fine example of polished technique.

##### TRAVIATA. (Opera Festival) Hufvadstadsbladet, 11-12-12 Helsingfors

In the ensemble scene of Aino Ackté with Herr Egenieff a charming vocal of remarkable beauty and expression.



effect was heard. The recital itself was Egenieff's voice issued mellow and full. His vocal performance in the pretty scene of the 2d Act was excellent.

Dates for his appearances are now being booked. For full details, address  
**Concert Direction M. H. HANSON, 437 Fifth Ave., New York**

## George Fergusson

### Concert Baritone and Teacher

#### EUROPEAN PRESS COMMENTS:

##### Berliner Lokal-Anzeiger, 10 October, 1912.

That George Fergusson's appearances were welcomed here, was proven by the full house and the warm applause with which each number was received. And the artist sang indeed again magnificently; his resonant baritone sounded so fresh and showed not the slightest sign of effort during the entire evening.

##### Die Post, Berlin, 17 January, 1912.

Fergusson has a mellow, rich baritone of exceedingly sympathetic timbre; I believe that I can best characterize his voice when I say, Fergusson is among baritones what Naval, in his glorious days, was among tenors. In addition, the vocal material of this singer is magnificently schooled, with a legato such as one seldom hears.

##### Allgemeine Musikzeitung, Berlin.

The style of this sympathetic artist suffers no change. The well-developed resonant tones flow as effortless as ever from his lips. He understands how to phrase and to give to his interpretations artistic form. From year to year he succeeds in living more deeply into the thought and feeling of the German lyricist. Of this he gave speaking proof in his splendid interpretation of the Hugo Wolf songs, among which were several rare and seldom-heard pearls.

##### Tägliche Rundschau, Berlin.

As in his former appearances Mr. Fergusson proved himself again to be an artist of rare feeling. If, perhaps on account of a slight indisposition, his voice did not

always respond to his wishes, nevertheless his interpretations of the Hugo Wolf songs was of such convincing power that the enthusiastic applause of his audience was fully justified.

##### Elbtal-Abendpost, Dresden.

The artist has a voice which in both higher and lower registers possesses evenness and is produced without effort. His handling of the text was simply perfect. Wonderfully interpreted were "Der Genesene an die Hoffnung," by Hugo Wolf; "Neue Liebe," "Reiseld," "Todeslied der Bojařen," by Mendelssohn, and "Die Schne," by Brahms. The manner in which the singer sang the closing words of Wolf's "Der Genesene an die Hoffnung" will never be forgotten by us.

##### Dresdner Journal, Dresden.

Mr. Fergusson, whom we take to be an American, but who has undoubtedly been educated in Germany, is the possessor of rare gifts, which should enable him to take his place in the first ranks of our concert singers. His voice is a powerful baritone of noble timbre, which is splendidly cultivated and in the control of which, both with regard to tone and breath control, he displays a rare development. To all this must be added a strong musical talent, temperament and wholesome feeling, and last but not least, good taste, which above all shows itself in most gratefully in his choice of his program. Thus the evening was rich in enjoyable impressions, and we made the acquaintance of a singer upon whom we can build rich hopes.

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## HOW TO PRODUCE MUSIC LISTENERS

**A Fundamental Problem of To-day in America—How Marcus Kellerman Is Aiding its Solution By Singing and Lecturing to High School Students**

BY ARTHUR L. JUDSON

THE development of art, be it music, literature, painting, in any country is predicated on the material conditions existing in that country. Art is the product of leisure, of wealth, of freedom from problems which strike at the roots of material existence. There will always be the problems of individuals with their demands for personal wealth just as, there will always be musicians and others so far in advance of their times that the questions of more existence will be pressing. But this in no way destroys the fundamental principle that art is dependent on the wealth and leisure of a nation.

In Europe art developed hand in hand with civilization. Its growth was normal, its style and content based on the needs of the peoples of the various countries. In America art has had a much different course to pursue. Materially America is young. Much of the last century and a half has been spent in conquering the soil, in forcing it to support the population, in developing the natural resources into a source of supporting wealth for a superstructure of art. During this time, and before, art was developing in Europe, so that it has come to America full-fledged. The problem here has been to co-ordinate a fully developed art with a material prosperity still in evolution.

The ultimate question, so far as music is concerned in this country, will be the production of composers and their masterpieces worthy of ranking with those of Europe; but the present need is not that. What we now need is a general culture, an audience for the masterpieces which now exist. The tremendous increase in the number of artists visiting America and the innumerable concerts given have helped, in a way, but something more fundamental must be done if a real musical culture is to take root and flourish.

It may be assumed that most of the children, that is, those belonging to families in comfortable circumstances, study music in some form. Ninety-nine times out of a hundred this study is confined to the taking of lessons in voice or on violin or piano. This is good as far as it goes, but unfortunately it does not go far enough. The problem in America is not the acceptable playing or singing of this or that composition but the understanding of the music performed. We have many excellent performers, but there is a woeful lack of good listeners. Our audiences listen with attentiveness, they applaud with enthusiasm, but they discriminate neither in their applause nor in the concerts which they attend.

The fundamental problem, then, is how to reach the children who are studying music executively, to have them hear good music and listen to explanatory lectures. Courses should be installed in the high schools designed to explain the structure of good music. This latter is being done in some measure and some record will be made of the progress along this line in these columns at a future time.

In the other field, perhaps the most interesting experiments have been made by Marcus Kellerman, the American basso. Some time ago Mr. Kellerman had suggested to him, by men high in public school work, the plan of singing and lecturing for the students of high schools. Last year the plan was tried, in a few instances, with the result that this year Mr. Kellerman has sung in possibly thirty schools and before thousands of young students. His success has been such that there has been an extraordinary demand from teachers, students and prominent educators for the extension of the lecture-recitals.

The programs presented consisted of songs by Schubert, Schumann, Brahms and masters of like importance. Says Mr. Kellerman in speaking of this work:

"This work has so grown on me that I shall devote most of my time to it. We are far behind in America in musical education. The child, unless he happens to live in a musical home, never has a chance to hear good music. All the music our American children get is the music that is ground out of the mechanical street player or the music in the cheap theater. The majority do not hear the great orchestras or operas or artists because the price is so high that they cannot afford it. How, then, can we expect

to develop an appreciation of good music in America?

"Begin in the schools; show and give the children the best and the musical development in America will care for itself. Each school should have a lecture-recital course which could be made to cost ridiculously little. The artist who can sing to thousands of eagerly alert students is planting the seed of real musical culture. The influence is such that the standard will be raised in thousands of homes and others directly affected.

"There is nothing more inspiring than to face an audience of from 800 to 2,000 high school students. Many of them have come to the recital prepared to understand



—Photo by Charles R. Albin.

**Marcus Kellerman, Bass**

the compositions sung, many of them have studied music and thus have a foundation for their appreciation, but the greater part have depended on the lecturer and singer to make clear the value of the works presented. But it is not easy to sing for these students, for they are as ready with condemnation as with commendation. Probably the demands of these listeners are more exacting than of any other audience. The result is that the artist who sings for them feels that he must give a rendition up to 100 per cent of his ability.

"I shall pursue these plans further during this year and next and hope that in many schools they will establish regular courses in appreciation. It is to be hoped that these will not be confined to singing only but will include lecture-recitals by violinists and pianists. If this depends on the supervisors of music it will be done, for I have found them a wide-awake set of men and women who are in favor of any musical plans which will broaden the results of their work."

### CHILDREN'S SONGS IN SOUTH

#### Baritone Washburn Delights Jackson Audience with Them

JACKSON, TENN., Jan. 25.—Charles C. Washburn, baritone, and Angelo Cortese, harpist, were presented in recital by the MacDowell Club.

Mr. Washburn has a voice of much resonance and good range and he did musically work, especially in his aria. His children's songs, however, were the most pleasing, not only because of the singer's skill in presenting them, but because of the fact that the choice of songs was unique and interesting. His singing showed a grasp of the child's viewpoint and placed him immediately in close touch with his hearers.

Mr. Cortese was heard for the first time here and won much applause by the delicacy and beauty of his interpretations.

#### George F. Boyle Pupils in Peabody Recital

BALTIMORE, Jan. 27.—A fine recital was given at the Peabody Conservatory, January 22, by advanced piano students of George F. Boyle. Especially interesting

numbers were "En Bateau" and "Cortège," Debussy, played by Jane Wood and Avery Baker, and the Rubinstein Concerto in D Minor, played by Esther Cutchin. The other talented participants were Selina Tiefenbrun, Elizabeth Pattillo, Mona Jellman, Annie Friedman. W. J. R.

### EASTERN STARS IN NORTHWEST

#### Mme. Rider-Kelsey and Mr. Cunningham Heard in Vancouver and Spokane

VANCOUVER, B. C., Jan. 20.—The joint recital by Corinne Rider-Kelsey, soprano, and Claude Cunningham, baritone, given here on January 13 at the Imperial Theater proved one of the artistic treats of the season. In a group of songs and duets these artists displayed natural vocal gifts and a degree of musicianship that won the approval of a discriminating audience. Local critical comment was of a most enthusiastic character and the wish is generally expressed that these admirable artists may return to Vancouver for another recital.

SPOKANE, WASH., Jan. 19.—The voices of Corinne Rider-Kelsey, soprano, and Claude Cunningham, baritone, blended beautifully at a joint recital given by these eminent artists in the Auditorium Theater on January 16, in connection with Mrs. H. W. Allen's series of concerts. In the individual appearances of the singers as well as in the duet numbers they reached a high artistic standard. Applause was enthusiastic throughout the delivery of the program. Winifred Mayhall was a most successful accompanist. Mme. Rider-Kelsey and Mr. Cunningham were dinner guests of the Musical Art Society after their concert.

### WYNNI PYLE'S NEW SUCCESS

#### Stettin Audience Acclaims Performance of American Pianist

BERLIN, Jan. 10.—Wynni Pyle, the American pianist, has just scored a remarkable success in Stettin, the following report of her recital coming to us from that city:

"A polished technic, refined treatment of the piano tone and individuality of interpretation mark the style of the American pianist, Wynni Pyle. She chose a program of varying moods and rich coloring well adapted to her style and highly entertaining. The tonal dignity and tragic essence of the Chopin C Minor Polonaise were well preserved. A masterpiece of miniature art was her interpretation of the Mendelssohn E Minor Scherzo in a dainty 'Summer Night's Dream' mood, full of moonlight, magic and elfin shadows. Schumann's Romance in F Sharp Major was rendered with a very beautiful tone, though rather too sentimentally. The so-called 'virtuoso music,' the Liszt 'Rakoczy' March, Paderevski's G Major Caprice, MacDowell's 'Danse Andalouse' and 'Czardas,' and an Intermezzo of Scarlatti were rendered with brilliancy. Poldini's A Major Etude was remarkable for delicious tonal effects."

O. P. J.

### 31 OPERAS PRODUCED

#### Metropolitan's Record for Twelve Weeks—Six Others to Come

With the performances at the Metropolitan Opera House of "Das Rheingold" and "La Traviata" on Wednesday last, a record of thirty-one operas produced during the first twelve weeks of the season was achieved. Five and possibly six other operas will be added during the remainder of the season, according to announcement by Mr. Gatti-Casazza.

Rehearsals of "Le Donne Curiose," the Wolf-Ferrari opera which was first produced at the Metropolitan last season, are now in progress. Walter Damrosch's "Cyrano" is being rehearsed with piano and will soon be ready for orchestral rehearsal. Then will come "Boris Godounov," "Falstaff" and "Lohengrin," with "Don Pasquale" as a final possibility.

#### Elman Overcomes a Blizzard and Faulty Strings in Detroit

DETROIT, MICH., Jan. 22.—In spite of wind and sleet and half-frozen mud under foot Mischa Elman attracted a record-breaking audience to the Armory under the management of James DeVoe. The young Russian violinist carried his audience to greater heights of enthusiasm than any one has yet done. His hearers demanded repeated encores and were not to be satisfied by Mr. Elman's merely bowing his thanks. This was the more remarkable, as Mr. Elman was having trouble with the instrument, both the G and E strings constantly needing attention.

E. C. B.

## PHILADELPHIA FINDS GERHARDT VERSATILE

#### Soprano Charms on Return with Stokowski Forces—Loeffler Novelty Performed

Bureau of Musical America,  
No. 10 South Eighteenth Street,  
Philadelphia, January 27, 1913.

WITH Elena Gerhardt, the German lieder singer, as soloist, and Charles Martin Loeffler's "La Villanelle du Diable" as the orchestral novelty, the Philadelphia Orchestra, under Leopold Stokowski, offered a program of considerable variety and much interest at its fifteenth pair of concerts. The reappearance of Miss Gerhardt particularly was an event of importance. Her selections at last week's concerts included two Italian arias, "Il mio bel fuoco," Marcello; and Gluck's "O del mio dolce ardor," both of which were sung with rare beauty and fine command of tone, serving especially to show Miss Gerhardt's versatility. Even more effective was her delivery of the group of three songs by Hugo Wolf, "Verborgenheit," "Der Freund" and "Er ist's." Her hearers at both the Friday afternoon and Saturday evening concerts were charmed by the loveliness of her voice, the subtlety and skill of her execution and the exquisite finish and feeling of her interpretation.

The Loeffler composition, while interesting as a novelty and not without its merits as a piece of descriptive music, failed to make, with last week's audiences, the sort of impression that creates a desire to hear the work again. Written after a poem by M. Rollinat, the work runs in the channels of the so-called "modern" music, with a good deal of vociferousness, not much lucidity and a minimum amount of real melody. It does not seem to be even convincingly suggestive of His Satanic Majesty and the fiery regions from which he is supposed to emanate, although the composer shows occasional glimpses of imagination and inspiration and not a little of skill in instrumentation. One received the impression, however, that the time spent in hearing it was particularly pleasurable or profitable and that its place on the program was justified chiefly because it is a novelty. The Eighth Symphony of Beethoven, beautifully played, opened the program, and a fine interpretation of Brahms's "Academic Festival" overture closed it.

ARTHUR L. TUBBS.

### SCOTTI'S ENGAGEMENT OFF

#### Metropolitan Baritone and Charlotte Ives Agree to Disagree

Antonio Scotti, the Metropolitan Opera Company's famous baritone, and Charlotte Ives, the English actress, are no longer engaged to marry. Both reluctantly admitted the breaking off of the engagement last week.

Miss Ives would not proffer any explanation of the ending of the romance nor would Mr. Scotti. "It's a private affair," said Mr. Scotti. "The lady may speak, certainly, but it would not be right for me to. I am very sorry."

The engagement was originally announced upon the arrival of the couple in this country last Fall for the opening of the dramatic and operatic seasons. The baritone had often previously been reported engaged to Geraldine Farrar.

#### Eddy Brown Introduces New Work in Berlin

BERLIN, Jan. 23.—Eddy Brown, the youthful American violinist, was a successful concert-giver last night, playing a varied program with much ability. One of the numbers was "The Witches' Dance," by Victor Kuzo, which was dedicated to Brown and played for the first time from manuscript.

#### Lambert Artist Pupils in Recital

Alexander Lambert, the well-known New York pianist and pedagogue, will present his artist class in recital at the Lyceum Theater, New York, on Monday afternoon, February 10. Among the talented young pianists who will appear at this recital are the Misses Harriet Scholder, Muriel Sylain, Bertha Kleman, Blanche Goode, Marian Tufts and Katharine Eyman.

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Published Every Saturday at 505 Fifth Avenue, New York

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Canada (including Postage)	3.00
Foreign (including Postage)	3.00
Single Copies	.10

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New York, February 1, 1913

### THE CASE OF COLERIDGE-TAYLOR

Of more than passing interest are the matters brought up in connection with the case of Novello & Company and Coleridge-Taylor by a correspondent of MUSICAL AMERICA last week.

Novello & Company, the publishers of Coleridge-Taylor's highly successful compositions, had been publicly criticised for letting it become necessary to appeal for aid for the destitute family of the composer. The matter acquires added interest because of the prominence of the principals. The common point of view upon a matter of this kind is that which regards the publisher as powerful and heartless, and the composer as oppressed. This has been a familiar point of view through the ages, although the advent of the printing press has undoubtedly brought about a more striking presentation of the principles involved in the matter. Byron, it will be remembered, declared that Barabbas was a publisher. It is, however, a superficial and sentimental point of view.

The difficulties of the whole matter lie in the inevitable premises. A good publisher must be a good business man, and a good composer must be a good idealist. Each type carries its own attributes and problems, which latter, it not infrequently happens, do not find an equitable adjustment.

A composer, especially when he is young, hopeful and without reputation, is more anxious to have his thoughts heard, and to be known for them, than he is to provide for the reaping of the ultimate financial benefits which may come from them. He is ready to sell his symphony for a song if he can but get it published and played. He has not learned shrewdness in dealing, and neither has he the lever of reputation with which to enforce a good bargain.

It seems to be no different in the case of Coleridge-Taylor. If the composer was willing to sell "Hiawatha" outright and spend the money, or to let another important composition be published for the privilege of having a few complimentary copies, that is his own affair. The publisher has no further actual responsibility of payment, and in some such cases may be praised for risking his money upon a work of magnitude which may not be a success.

In cases of this kind in the literary world, where

writings have succeeded beyond the normal expectation, or where works have been reprinted in a country where they were not covered by copyright, publishers have sometimes favored the author with a substantial check. It would seem that the case of Coleridge-Taylor, or his family in the present instance, is an occasion when such action might well be taken.

If such unfortunate occurrences are to be avoided in the future, they can be avoided only by the greater wisdom of the composer in his dealings. It is almost an invariable rule that a composer can afford to wait for the publication of his more important works. Hearings can usually be had before publication. Meanwhile, a composer can be trying his business wings on smaller and less important works. Then if he can succeed in making something of a reputation with these he will be in a better position to arrive at a wise and profitable agreement with regard to his larger works.

### HEREDITY AND TALENT

The question of the possibility of inheriting musical talent, or any talent, which was brought up by Robert Potonie in MUSICAL AMERICA last week, appears to be one that has neither solution nor profitableness. There are so many cases where heredity has seemed to play a definite part in musical development, as in the case of the Bach family, and so many cases where it has had nothing whatsoever to do with it, as with Schubert, that one may direct his belief either way, according to his whim.

Probably this hereditary influence with regard to special talents is a thing which either works or does not work according to circumstances and the prenatal biological and spiritual forces in play. It is one of the matters of which man has no understanding, and over which he has no control. It is not even certain that it is a normal supposition that he should have such control. A human soul should be free, and it would not be free if the destiny of a child were coerced by the desire and will of father or mother. The highest type of parenthood would wish the highest form of freedom in its offspring, for great deeds are not accomplished except by the free action of the soul.

On the other hand, it is the prerogative of youth to carve out its own way in life according to its own nature and by consulting its own impulses and ambitions. A soul capable of great achievement could scarcely tolerate the thought that it was conditioned by the will of another, and that it did not stand free of every other fact in the universe except the universal laws of being.

Most persons are inclined to counsel others not to take up a profession which they themselves have adopted. They are too intimately acquainted with the disheartening aspects of their own calling. It is not at all certain that fathers would have a desire to transmit the results of their acquired training to their children. They would be quite as likely to wish them to follow some entirely different course.

### AN INDIAN'S SUGGESTION

J. Ojjiatekha Brant-Sero, himself an American Indian of intellectual attainments, in a letter to MUSICAL AMERICA last week, proposed the present year, the Centenary of Peace, as an appropriate occasion for organization of some sort looking toward the preservation and development of Indian music.

Certainly the introduction of the Indian element into musical composition has now become so general and so thoroughly accepted, except by an occasional carping and superannuated critic, that music lovers having a special interest in such developments might profitably form some organization for the concentration of knowledge of the matter, and for the upholding of the best and truest in such a course of development. Such an organization should promote accurate and thorough knowledge of Indian folk-songs as they exist, on the one hand, and the knowledge and advancement of compositions reflecting the Indian spirit, actually, thematically or otherwise, on the other.

The collection of a library of all compositions deriving in any degree from Indian themes would now be a considerable task, and certainly an interesting one. It will be a much greater one as time goes on, for the past twelve years have seen scarcely more than a beginning of the matter. There is less talk of it than formerly, because the question, as a question, has been settled by the popular acceptance of the Indian idiom in American composition; but there is more accomplishment than formerly, and more spontaneous development of Indian musical ideas here and there.

One day the epic expression of the Indian in music will arise. It may still be a little early for that.

Mr. Brant-Sero's idea is a good one, and it will be well worth the while of those particularly interested to go a little farther and crystallize their interest in an organization, even if a small one, which should concentrate the knowledge and advance the interests of this matter.

### PERSONALITIES



Frank La Forge in Balmy Florida

In the snapshot reproduced above Frank La Forge, the American pianist and composer, now acting as accompanist for Mme. Sembrich, is shown in Jacksonville, Fla., where he appeared recently. Mr. La Forge is universally recognized as an American musician who has won his way to the front rank by his splendid artistry, both as pianist and as composer. His "To a Messenger" and "Like the Rosebud" are among the most admired of American songs.

**Lafarge**—Maurice Lafarge, who is acting as accompanist for Edmond Clément, came in for special praise during the latter's recent Boston recital. Mr. Lafarge was publicly congratulated by the tenor after one of the groups of songs.

**Kimball**—It was announced Saturday that Charles F. Kimball, of Pittsburgh, had been granted a divorce from his wife, Agnes Grace Kimball, soprano at the Brick Presbyterian Church, New York. Mrs. Kimball was soloist in one of the Pittsburgh churches for several years. The case was tried in court in Pittsburgh last week, desecration being the grounds charged.

**Gadski**—Mme. Gadski, like Mme. Nordica, firmly believes that it is perfectly possible for a woman to find time to be a good wife and mother while being at the same time a hard-working operatic artist. In fact, Mme. Gadski goes further. "A happy home life, with the love and sympathy that it implies, is absolutely essential to the development of a great artist," she declares. "A woman artist needs the home more than the home needs her."

**Fergusson**—The name George Fergusson has acquired an international reputation in the world of singers and vocal teachers. But few will be acquainted with the fact that Mr. Fergusson, like many other well-known musicians, has a hobby in which he has attained much to be proud of. Besides being a musical artist, he is also a painter of no mean ability. His products of the brush are far superior to those of an amateur, some of these having received widespread recognition.

**Metzger**—Otilie Metzger, who has been paying America a flying visit to sing at a single set of New York Philharmonic concerts, is an enthusiastic huntswoman as well as one of the elect among German opera and *lieder* singers. Mme. Metzger knows not a little, in fact, about firearms, and when in Europe makes it her business to carry a little revolver. She even chased a burglar with it on one occasion, and his speedy escape through the window of the singer's room saved him from slaughter.

**Miller**—Flooded railway tracks along the Ohio River recently caused a twenty-minute delay in the schedule of the train which Christine Miller was to catch at St. Louis, on her way from Cincinnati to a concert at Omaha. At her telegraphed request this train was held for her, but the contralto's plan was nearly frustrated by the St. Louis "baggage smasher," who failed to transfer her trunk in time. The Omaha train was flagged out in the yards, however, and backed up to the station, so that Miss Miller's luggage might be taken on board.

**Butt**—Lawson Butt, brother of Clara Butt, himself once an aspirant for honors in the operatic field, but who later decided to follow the drama, brings up a question for thought among musicians. "I know of no English-born man singer," he says, "who ever reached what I might call enduring celebrity in opera. We have yet to produce a Del Puente, a Maurel, a Faure, a Lasalle, or a Maurice Renaud. American singers have been more fortunate than the English; this applies to men and women alike. Why this should be so I do not know."

**Alda**—"Work!" That is the panacea that Frances Alda offers, in a New York *Telegraph* interview, for all the ills that American women fall heir to in their home life. "Let the woman who is discontented with what her husband is able to give her brace up," advises the soprano. "Let her get a job at anything, stick to it or get other jobs until she arrives at the point where she either may gratify her cravings or appreciate that possessions have not such an awful lot to do with happiness. Homes are not broken up by work; the distressed spirit at the hearth does the damage."



Dear MUSICAL AMERICA:

An incident at the Metropolitan last week shows how easy it is for even our best informed writers for the press to criticise the management without warrant. You will remember that in the performance of "Die Meistersinger" the voice of Herman Weil, who was playing the part of *Hans Sachs*, gave out, though he had struggled bravely to go through the part; and so they had to cut out the first scene in the third act, one result of which was that the society people, who always go early, heard some of the music in the latter part of the opera, which they had never heard before—so there was that much gained anyway.

Now, in many of the notices, next day, Mr. Gatti-Casazza was criticised because he had not given the rôle to either of the two excellent singers that he has, namely, Putnam Griswold, or William Hinshaw, and it was even suggested in some of the papers that it would have been possible, without much delay, for Mr. Griswold, who was through with the rôle of *Pogner*, to have jumped into the part and saved the situation.

Now the one most interested is Putnam Griswold himself. He comes to the rescue of Signor Gatti and says that such a course would have been impossible, for while he has studied the part of *Hans Sachs* he has never sung it nor has he rehearsed it, and that he holds Wagner's work, and particularly this rôle, in too great reverence to attempt it at a moment's notice and without thorough and proper rehearsal.

It seems that Mr. Hinshaw is practically in the same position.

Here we have an instance where the newspaper writer is misled, because he does not realize that it is one thing to suggest something to a manager in a paper and another thing for the manager to have the ability to carry out the suggestion on the stage.

The matter is of some importance, as it bears on the charge that is sometimes brought that Mr. Gatti, for whom, as I said before, I hold no brief, is inclined to sidetrack the American singer in favor of the Germans.

\* \* \*

*Was ist los mit unser Caruso?*

This season the critics seem disposed, while praising Mr. Caruso, to be at times carping in their criticism. I notice a tendency to suggest that Mr. Caruso's voice is not as clear as it used to be, that he does not use his voice as liberally as he used to do—all of which is entirely natural.

Mr. Caruso is no longer a young man; he has been many years on the operatic stage; he has given the public splendid service; has always been one of the reliable singers in any opera company, and so has earned a popularity that is international.

But he is no longer young, and if he is getting chary with his voice the public is the gainer—because it will last the longer.

And indeed, if he does abandon his old custom of dealing out clarion high notes people of good musical taste should be pleased, because it shows that he is the greater artist and no longer sings to the gallerv.

With regard to his performance last week in Massenet's "Manon" many of the critics were almost severe, notably the critic of the *Evening Journal*, who wrote:

"Mr. Caruso's *Des Grieux* contained little illusion. He was awkward and ungainly, and in the scene within *St. Sulpice* he moaned and grunted like a schoolboy who wants to be wicked and is afraid his mother will spank him if she finds him out. Nor was his singing such as to give excess of joy to the discriminating."

Frankly, this is going a little far!

Those who heard the performance speak of it in high terms, especially of Miss Far-

rar's *Manon*. They also praise much of Mr. Caruso's singing, though, perhaps, some of it was open to criticism.

Now, there is one point with regard to Mr. Caruso which must not be lost sight of. He is not only a great singer and an artist of the highest rank, but, like all singers and artists, he has his limitations.

He is incomparable in low comedy and strong and convincing in tragedy; but he is not romantic and consequently such parts do not suit him as well as they do an artist like Bonci.

To be frank, there is no more romance in our dear Caruso than there is in a dish of his own beloved spaghetti. The result is that as *Raoul*, in "The Huguenots," and in such a part as *Des Grieux*, he does not appear to the same advantage as he does in many other rôles, particularly in "Pagliacci" and "Cavalleria."

Perhaps you will say that he is fine as *Rhadames* in "Aida," but I have heard finer, to name only one, Campanini, the brother of Campanini, the conductor of the Chicago Opera Company, who was notable in the part; but he also had his limitations and could not touch Signor Caruso in some of the parts in which he shines. Besides, *Rhadames* is heroic, not romantic.

\* \* \*

A report is going the rounds that Hammerstein will, after all, give English opera, as he has secured the necessary backing and that this will take place at the large new auditorium which is going up on Broadway, on the site of the old Brewster carriage factory. Pictures of the plans and frontal elevations of the building have already appeared and show that the enterprise will be of considerable magnitude.

While I believe that Mr. Hammerstein will not be able to give such opera in his own name under his contract with the Metropolitan, lawyers are of the opinion that there will be nothing to prevent his doing so in the name of his son Arthur, who has shown himself, by the bye, to be a very capable manager.

Should this project eventuate you may be assured that the Metropolitan directors, as you have already intimated, will meet the competition not at the Metropolitan but at the Century Theater, where they will also give opera in English and will endeavor to outdo Mr. Hammerstein by getting a corner on all the artists of distinction who can sing in English.

\* \* \*

This subject of singing in English, or, in fact, in any language, received illumination from an entirely unexpected quarter the other day.

J. Devich von Heider is a young Austrian nobleman who has won considerable success in New York City, especially among fashionables, by painting the most charming miniatures. He is also a man of fine and handsome personality and was persuaded, some time ago, by Mme. Tetrazzini, who has shown a great interest in him, to study for the operatic stage.

Now, von Heider, in discussing this question the other day, *à propos* of his wife's beautiful pronunciation of Spanish—her native tongue—said that to the average person it appeared simply a matter of time and labor to master any language sufficiently to be able to sing it; but that we must not forget that the proper pronunciation of a language by the people who speak it is the result of generations who have used it, and so the throats of the people have become physically adapted to certain sounds.

It is perfectly easy for a German to get the gutturals, because generations of his forefathers have used these gutturals, just as it is easy for the Spaniards to use some of their soft consonant effects because the throats of their parents and grandparents have been doing it for centuries. The same is true of Italians and of other nations.

What he wanted to make plain was that there is a certain definite throat formation produced by the pronunciation of a language in a certain definite way through a long period of time, and that it is by no means easy, and indeed in many cases impossible, for a person to suddenly adapt his throat to an entirely different character of vocal sounds.

His views on the subject are interesting. They will go far to account for the absolute inability of the average Englishman to speak German even fairly. It will explain the wonderful ability of the Poles to speak many languages besides their own with such ability, while it will give an adequate reason why a Frenchman throws up his hands in despair when he attempts German and especially English.

\* \* \*

Musicians are discussing an incident which happened the other evening at a dinner and musicale given by Mrs. Cornelius Vanderbilt, one of our most charming and cultured society leaders.

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## STEINWAY & SONS

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At this musicale Ysaye, the distinguished Belgian violinist, played. The conversation of the audience and the clatter of their tongues grew louder and louder. Ysaye got more and more nervous till finally a point was reached where he could no longer hear his own music and so he stopped playing.

To show how much attention those present paid the artist they did not notice that Ysaye had stopped playing till after a little while. Then they came to the conclusion that as Ysaye had stopped playing they had better stop talking, which they did—for a time.

When Ysaye resumed the people in the front rows remained silent, though the clatter continued in the rear.

Now a good many might be inclined to be severe with regard to the lack of culture shown by Mrs. Vanderbilt's guests in not giving at least courteous attention to an artist of Ysaye's distinction.

But from their point of view the event is not a musical one but a social one. As at all social functions they are there to listen to one another and to engage in conversation and the orchestra and soloists are there to furnish what might be called "a musical accompaniment" to their conversation. In other words, the real performance is that given by society for its own entertainment. The music is there to accompany the entertainment but not to be the entertainment itself.

Now this may seem far fetched, but it is

society's idea of the situation, and the musician, even the great artist, must not complain, for the reason that apart from the fact that he is always exceedingly well paid for appearing at such functions he knows beforehand that he will not appear before a musically interested audience, and that never mind what he plays and never mind how well he plays, they do not propose to stop the conversation or the small talk that interests them to listen to him.

He knows beforehand what is going to happen there when he accepts the engagement and he should accept it under the conditions which he knows will prevail.

Fancy Ysaye or any other mere artist trying to interrupt or stop such gems of conversation as this:

HE—"How do you pronounce the fellow's name, anyway?"—*Iss-I?*"

SHE—"No! It's 'Ees-ai,' with an accent on the 'ai'!"

HE—"Well! Whether it's 'Iss-I' or 'Ees-ai' or 'Izzy' I do wish he'd finish! Are you going to the Simpering-Joneses later?"

SHE—"Hush!"

ANOTHER HE—"Honestly, did you?"

ANOTHER SHE—"Yes! Honestly!"

ANOTHER HE—"Honestly?"

ANOTHER SHE—"Honestly!"

PRETTY MISS—"Yes! Mother said she'd give her another—"

(Continued on next page)

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**BISPHAM-BARITONE**

## MEPHISTO'S MUSINGS

[Continued from page 23]

OLD BEAU—"Going to Europe for the Summer?"

PRETTY MISS—"Heard Papa say something 'bout Canada. Well, mother, you know, said—"

OLD BEAU—"Beastly far off, isn't it?"

PRETTY MISS—"Going to play polo and things like that down South in a week—"

OLD BEAU—"Oh! Yes!"

AGED COQUETTE—"Who told you that?"

YOUNG COQUETTE—"Wauby Smith. Say, isn't that blonde way over in the corner Sadie—"

AGED COQUETTE—"Now it can't be Sadie. You see Wednesday is her opera night, and she always wears her mother's pearls at the opera! Hasn't got 'em on. Can't be Sadie!"

FIRST DOWAGER—"Did you hear about Mrs. N—"

SECOND DOWAGER—"No."

FIRST DOWAGER (whispering)—"Well—"

SECOND DOWAGER—"What's that? Husband came home in the afternoon and found her with—"

FIRST DOWAGER—"Hush! They'll hear you!"

FIRST WHITE WAISTCOAT—"Like this sort o' thing?"

SECOND WHITE WAISTCOAT—"Nope! How was the market to-day?"

FIRST WHITE WAISTCOAT—"Sluggish! Not much doing. That Pujo business has scared people."

SECOND WHITE WAISTCOAT—"Tommy rot! That's what I say it is. Why can't people mind their own business?"

\* \* \*

With scarce an exception the critics are unanimous in their enthusiastic praise of Max Pauer's piano playing. Some of the articles speak of him with a certain reserve, while in others the suggestion is made that Mr. Pauer lacks magnetism and also imagination.

One eminent musician with whom I discussed the matter said that he thought that such criticism was not warranted but that Mr. Pauer's English education had given him the dignified reserve which is characteristic of English life.

He also said that what had impressed him as being suggested at times in Mr. Pauer's playing was that it seemed to be somewhat pedagogic in character. Both

with actors, as with singers, pianists and violinists, I have always thought it a mistake for them ever to give lessons while appearing as soloists.

The man who gives lessons cannot possibly evade a certain scholastic demeanor, and this, unsuspectedly, will creep into his artistic work. He will not be able to throw it off at a moment's notice when he appears as a soloist before the public.

There are actors of distinction who, in their later years, became connected with dramatic academies. When they again took up professional work they showed very distinctly the influence of the school upon themselves. They appeared to be not so closely in touch with the part itself, but rather to suggest that they were showing others how it should be played rather than playing it themselves.

However, the road to success is open to Mr. Pauer. He has made strong friends among the most discriminating.

I trust that he will not take umbrage if I suggest to him that there are some pieces on his program which, while they may afford him an opportunity to display his marvelous digital dexterity, at the same time, especially when they come toward the close of the program, however excellent the piano he uses, they reach the ears of most of the audience as nothing but a contrapuntal chaos of cacophony.

\* \* \*

There is a general impression that the popular tenor or prima donna is about the highest-priced person in the operatic field, but even these must yield the palm in money value to the *prima donna assoluta* of the ballet. A recent lawsuit has disclosed the fact that Pavlova, the charming Russian dancer, who excited so much enthusiasm here, gets a salary of \$6,000 a week, and as she does not appear, at most, more than two, perhaps three times a week, it can easily be figured out that her twinkling toes produce more, when in action, than the throat of the tenor or of the soprano.

I suppose you will say that there are many tenors but only one Pavlova!

\* \* \*

The last few days have provided us with three tragedies in the musical field. They furnished this hurrying world with a new sensation for a few hours—and then were forgotten. Yet they are typical of the human tragedies that are going on all about us and which excite not even passing interest.

The first was that of William Kaiser, an

old gentleman of seventy-two years. Ever since he came to this country he had worked for a well-known firm of violin makers and was considered very competent. But advancing age had forced his employers to dispense with his services. When they did they presented him with a fine instrument.

He lived in a little back attic. The other night he played as usual. The neighbors thought that the music he made was more beautiful than ever. But as he passed into the D Minor Sonata of Beethoven the music gradually died away.

He had let the gas escape and so went into the unknown with his violin in his arms.

Another tragic death was public. You remember Auguste Van Biene. He was a Hollander and a cellist. His instrument was not as popular as it is to-day, so it was hard for him to get an engagement.

Then he hit upon a very clever idea and so wrote a little play, in which a poor musician dies of grief and hunger while playing. The act was called "The Broken Melody." It took with the public tremendously and Van Biene, as you know, played it all over the world.

It was certainly a tragic coincidence that at the very point where in the play he collapses in a chair and dies he did pass away before the audience in the theater at Brighton, England.

Practically, he had been rehearsing for years the manner of his own death.

But to me the most tragic and extraordinary occurrence which, while it did not attract general attention, put the audience at the opera in Chicago the other night in a mood where it did not know whether it ought to explode with hilarity or be seized with panic.

It was after the curtain had rung down on the first act that a slight little figure in blue furs rose up in the first row in the orchestra and in a voice that was distinctly heard all over the house said:

"I will sell my soul for a thousand dollars. I make this offer that I may release it from slavery. I work sixteen hours a day in a delicatessen store—but I am a poet. I will read you some of my verses!"

To show you that even an operatic audience has a heart, when some began to sneer and snicker, there was a loud hush! So the girl read, with flushed cheeks and flashing eyes and read so well that there was loud applause.

"Yes," she said, "I will sell my soul and my body to the man who will help me free myself from my thralldom. I want the money to publish my verses. I have tried everywhere only to meet failure. I will repay. If I do not the holder of the mortgage may foreclose!"

Now, if this had happened in Paris, one would understand it.

I know not whether this girl has written good poetry or bad poetry, but I do know that she represents a vast number of girls whose aspiration is to do something higher than the drudgery that they have to endure to make even a bare living.

Who was it who once said that behind the white apron of many a mechanic there beats the heart of a statesman? Well, in the brain of many a shop girl, seamstress, waitress, throbs the soul of a genius and saint!

If we only knew it!

Your  
MEPHISTO.

## Seventy Concert Appearances This Season for Baritone Arthur Philips

Arthur Philips, baritone of the London Opera Company last season, has been filling concert engagements this Winter in America. During the present season he has had a tour with the Volpe Orchestra, an appearance in New York and one in Kingston, N. Y., with that organization and recitals in Hartford, Conn., Fitchburg, Mass., and other cities, aside from many private engagements. His engagements for February will include a recital in Norwalk, Conn., two at the Plaza Hotel, one at Sound Beach and a concert with the Singers' Club in Aeolian Hall, New York. Mr. Philips has filled approximately one-half of his recital and concert engagements this season, which will number over seventy appearances.

## Herma Menth's Success in South

Herma Menth, the gifted young Austrian pianist, gave a recital at St. Mary's Auditorium, Raleigh, N. C., on January 15, before a large audience. Miss Menth is a pupil of Busoni and a pianist of unusual gifts. Her playing is characterized by

power and spirit no less than by grace and imagination. Her tour is being booked by Haensel &amp; Jones and she has been engaged as soloist with the Damrosch Orchestra for February 11.

## "Standing Room Only" for Schumann-Heink in Washington

WASHINGTON, D. C., Jan. 28.—With Josef Schansky conducting, the New York Philharmonic Society Orchestra was greeted on January 21 with an audience of such size that "standing room only" had been the answer to inquiries for seats a day before the performance. The growing popularity of this organization in the Capital City and the announcement of Mme. Schumann-Heink as soloist were both responsible for this exceptional attendance. Mme. Schumann-Heink sang the aria, "Penelope," from Odysseus, and a group of German songs. She was greeted with spontaneous applause after each number. The symphony of the occasion was the Fifth Tchaikovsky, which was played with the assurance and finish that characterizes the work of the organization. The "Peer Gynt" Suite especially pleased the audience.

W. H.

Daker Fletcher, an American soprano, who made her débüt last season, has been singing in London again this Winter.

First American Visit of  
IRENE  
ST. CLAIR

## The ENGLISH CONTRALTO

Whose Singing of Songs by Augusta Holmes and other French, German and English composers charmed the critics and public in England.

## Press Reviews:

*London Standard*, June 20, 1911.—"Were all vocalists as prudent as Miss Irene St. Clair in selecting songs within their powers for their program, there would be less heart-burning at the printed result of public appearance. The lady in question, who is no stranger to London concert-goers, seldom undertakes a song that is not well within the reach of her vocal and interpretative faculties. In consequence, at her recital at the Aeolian Hall yesterday afternoon, there was much to admire and approve both in the several German and French songs, and Miss St. Clair's intelligent manner of presenting them. Two of Augusta Holmes' 'Contes de Fees,' 'La Source Enchantée' and 'Le Chevalier Belle Etoile,' were among the most highly appreciated numbers of the recital. In fact, the latter is a fine dramatic song, and Miss St. Clair was fully alive to its descriptive possibilities. Songs of Hahn, Rene, Winckler, were heartily acknowledged by the large audience."

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## Reinold WERRENRATH

has been engaged for the following appearances in the Spring of 1913:

Haarlem Philharmonic Society, New York.

(Third appearance.)

Treble Clef Club, Philadelphia.

Strawbridge &amp; Clothier Chorus, Philadelphia.

(Re-engagement.)

Rubinstein Club, Washington, D. C.

Union College, Schenectady, N. Y.

Cornell University, Ithaca, N. Y. (Third appearance.)

Fine Arts Club, Syracuse, N. Y.

Apollo Club, Pittsburgh, Pa. (Re-engagement.)

Eurydice Club, Toledo, O.

Lenten Musicales, Detroit, Mich.

Apollo Club, Ft. Wayne, Ind.

Kanawha Musical Society, Charleston, W. Va. (Re-engagement.)

Nashua, N. H., Festival. (Fourth season.)

Spartanburg, S. C., Festival.

In addition to these, Mr. Werrenrath has been booked for numerous private musicales, and for the

Knoxville, Tenn., Festival, July 21-25, 1913.

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MORRILL

## AN EVENING OF HUSS COMPOSITIONS

Piano and Vocal Music of High Worth Effectively Presented in New York

HENRY HOLDEN HUSS, the noted composer, gave an evening of his compositions on Wednesday evening of last week at the National Arts Club, New York, assisted by Hildegard Hoffman Huss, soprano; Babetta Huss, alto, and Georges Vignetti, violinist. The rooms of the club were filled with a brilliant gathering.

An Etude Melodique, Valse in A Major, Etude Romantique, "To the Night," and a prelude in A Flat, were Mr. Huss's offerings, and he played them with that intimate knowledge which only the composer can give. He is always the serious musician in his performance, and his mastery of the piano keyboard is noteworthy. His pedal effects in the Etude Romantique and in "To the Night" were subtle and telling.

Mrs. Huss sang three of his songs to poems by the late Richard Watson Gilder, "Before Sunrise," "On the Wild Rose Tree" and "The Birds Were Singing," giving them with emotional color and artistic taste. "A Song to the Lute in Music," a lovely song with a fascinating running counterpoint in the accompaniment conceived in olden style, the lovely "While Larks with Little Wing" and the impassioned "Ich Liebe Dich" won her additional rounds of approval.

"My World," a conceit of unusual harmonic blend and a finely managed setting of "Home They Brought Her Warrior Dead" give Miss Huss an opportunity to display her finely sonorous voice, which seems peculiarly adapted to this style of composition. Mr. Huss has in both of them sounded a note of intense pathos, and his sister brought this out admirably.

M. Vignetti gave a most satisfying performance of Mr. Huss's Romanza, a warmly felt composition and original, harmonically and melodically. He was ably assisted by Winthrop Parkhurst at the piano, who also played excellent accompaniments



—Photo by Davis & Eickmeyer.

Henry Holden Huss, the Eminent American Composer

for Miss Huss. The final number on the program was a hearing of Mr. Huss's Violin Sonata in G Minor, Op. 19, in which M. Vignetti and the composer joined. This work, one of its composer's notable achievements, stands high in the list of contemporary works in the form.

A. W. K.

## CHARLOTTE LUND A FEATURE

Adds Effective Songs to Tonkünstler Chamber Program

Charlotte Lund, the popular soprano, was the vocal feature of the Tonkünstler Society's concert of chamber music at Assembly Hall, New York, on January 21. With the accompaniments played sympathetically by Alexander Rihm Mme. Lund offered examples of four national schools of song.

To the Recitative and Air of *Lia*, from Debussy's "L'Enfant Prodigue," the singer gave a delivery which was in keeping with her instinctive gifts as an exponent of French music. Prefacing the Tchaikovsky "Legend" with a brief narration of this quaint Christ-child story, Mme. Lund sang this Russian song with a reverent simplicity which was deeply impressive. Mary Turner Salter's "Last Night I Heard the Nightingale" represented the American song composers and in this number the soprano aroused much enthusiasm. Closing her group with a warmly emotional presentation of the Strauss "Heimliche Aufforderung," Mme. Lund was cordially recalled to the platform.

The remainder of the program came fully up to the high standard of musicianship established by this society, with the Schütt Variations on an Original Theme, for two pianos, played most effectively by Mrs. Carl H. Tolleson and Mrs. Edmund Severn; Nicodé's Second 'Cello Sonata given an exposition of varied beauties by William Ebann and Mme. Laura Rosebault-Danziger and the Schütt Trio in E Minor, op. 51, performed with admirable artistic finish by Carl H. Tolleson, Mrs. Tolleson and Bedrich Vaska. K. S. C.

## BOSTON OPERA CONCERT

Edward Lankow Prominent in Mozart Arias and German "Lieder"

BOSTON, Jan. 20.—Yesterday afternoon, at the Boston Opera House, Edward Lankow, Mmes. Fisher and Gautier and Messrs. Diaz and Sampieri, with Hans Letz, second violinist of the Kneisel Quartet, were the soloists at the eighth of the Sunday afternoon concerts given there this season. The orchestral pieces were Chabrier's "Gwendoline" Overture, Debussy's "L'Apres Midi d'un Faune," Ravel's "Pavane pour une Enfante Defunte," and Berlioz's Marche Hongroise.

Mr. Lankow sang two arias from Mozart's "Magic Flute," and these songs: "Morgen," Strauss; "An Die Musik," Schubert; "Gruppe aus Tartarus," Schubert. The exceptionally deep and noble

the city. Mme. Stroesco is the warm-voiced contralto who bids fair to make a place for herself in the operatic world, and M. Stroesco, the Roumanian tenor, who is the best character actor in the troupe, singing such parts as *Spoletta* and *Goro*. It is a curious coincidence that he should have been cast for the *Poet* in "Le Jongleur" when he has written reams of charming verse in both his native language and in French. K.

## SAN FRANCISCANS THRILL TO SEMBRICH'S ARTISTRY

Unforgettable Program by Singer with La Forge and Casini—Local Pianist with Hadley Orchestra

SAN FRANCISCO, Jan. 20.—Lovers of the art of pure singing were refreshed by hearing the beautiful voice of Mme. Marcella Sembrich in recital on Sunday afternoon. The famous diva's reception by the audience was most cordial, with warm applause for the soprano's supreme art. The support of Frank La Forge at the piano and of Gutia Casini's 'cello playing made the program an unforgettable one. Young Mr. Casini made an instantaneous success.

Mme. Sembrich's group of Schumann, Cornelius and Brahms were sung in a manner that thrilled her listeners. Great delight was manifest for her songs in Russian and French by Rachmaninoff, Debussy, Delcroze and Massenet. "L'Oiseau Bleu," Delcroze, was given a repetition. Included in the extra numbers of the afternoon was Arensky's "But Lately in Dance I Embraced Her," with a deliciously performed 'cello obbligato by Casini. The artist's one operatic aria was from "Ernani" and her final song was an arrangement of the Strauss "Tales from Vienna Woods."

Mr. La Forge's handling of the accompaniments combined consummate skill and excellent musicianship. His effective piano solos comprised two of his own works, "Romance" and "Concert Valse," and the Bach-Taussig D Minor Toccata and Fugue.

The San Francisco Orchestra, Henry Hadley, conductor, played its own program at the regular symphony concert on Friday afternoon. The symphony given was the Tchaikovsky, No. 4, the *Scherzo* of which brought forth such prolonged applause that Mr. Hadley repeated it. The other splendid offerings were the overture "In Spring Time," Goldmark; the Siegfried Idyl, Wagner, and the Liszt E Major Polonaise. On Sunday the ninth popular concert provided Frances Rock-Shafer, a San Francisco pianist, whose playing of the Saint-Saëns G Minor Concerto met with emphatic approbation. One of the decidedly interesting works on the orchestral program was the Moszkowski Suite, "From All Nations."

Esther Mundell opened her series of "Opera Talks" on French opera on Thursday afternoon at Century Hall. Her presentation of "Thaïs" was made doubly interesting by reason of her ability both to sing the various excerpts from the work and to give the instrumental portions in piano illustration, as well as accompanying herself on the piano. R. S.

Adelina Agostinelli, formerly of the Manhattan, has been singing at Barcelona.

## CONSTANCE PURDY CHARM WITH SONGS IN RUSSIAN

By IVAN NARODNY

[EDITOR'S NOTE.—Owing to the Slavic character of this recital, MUSICAL AMERICA records the event through the impressions of Ivan Narodny, who is an authority on Russian music.]

ONE of the most distinctive song recitals of this season was that given by Constance Purdy at the Little Theater, New York, on January 26. The first part of the program, devoted to various standard *lieder*, proved that the singer is a mezzo soprano of mellow tone quality and musical intelligence, without sounding the sublimest depths of emotional feeling. The serenity radiated by Miss Purdy found a fitting frame in the dignified English "set" borrowed from the production of "Rutherford and Son" in this theater.

In the second part of her répertoire the singer turned to the semi-Oriental music of the Russian composers. "La Princesse endormie," by Borodine, was sung with an ease and dramatic power such as I have seldom observed in any foreign singer. The vivid color of this Russian creation and its romantic element were especially well presented. The following two songs by Dargomyjsky and Glazounow were less interesting, but the "Air of the Shepherd Lehl," by Rimsky-Korsakoff, was the climax of this part of the program. It was sung

with all the sentiment and feeling of a passionate lover.

Although Miss Purdy is an American, her pronunciation of the Russian language is marvelously distinct and free from accent. I have never heard a foreign singer so well balanced in the language and in the spirit of the music. The explanation is that Russian music is the first music that Miss Purdy ever heard, as she lived near Moscow for several years after her graduation from a convent.

The third part of the program was devoted to the songs of Moussorgsky. Although she sang "Trepak" with a different interpretation from that which I have heard given to it by Russian singers, yet she sang it with great temperament and power, and it seemed to be of the greatest effect upon the audience. She made the whole tragedy of this ghastly masterpiece graphically vivid in the imagination of her listeners. "Au bord du Don" gave a romantic contrast to the "Trepak" and it was sung with great feeling. The very best of all her Russian songs was "Les champignons."

"The Heart's Country," by John A. Carpenter, was sung with all its poetic flavor and fire, preceding "My Jean," by MacDowell. After the "Habanera," from "Carmen," the singer was called upon for an encore, "My Faithful Johnny," and she proved particularly happy in the quiet phrases of the old English school. Mabel Hammond was a satisfactory accompanist.

## WESTERN DEBUT FOR BROOKLYN SOPRANO

Maude Klotz Engaged as Soloist with the Minneapolis Orchestra in March

Although she has been entered in the professional musical ranks for only two years, Maude Klotz, the young Brooklyn soprano, has won recognition that would be envied by many singers of long-established reputation. An evidence of her quickly won success is found in her engagement to make her Western début this Spring as soloist with the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor. Miss Klotz made her first important appearance in July 1911, at Ocean Grove, N. J., and caused so pronouncedly favorable an im-



Maude Klotz, the Gifted Soprano, Who Has Won Cordial Recognition for Her Musical Talents

pression that Director Tali Esen Morgan re-engaged her to give a recital at that popular resort. Again the young singer won laurels and other engagements were booked in rapid succession by her manager, G. Dexter Richardson. More than fifty appearances were placed to her credit last season. One of her most important concerts was that given with Pasquale Amato, the Metropolitan Opera House baritone, at the Plaza Hotel in New York last February.

Miss Klotz has frequently been urged to take up an operatic career, but she has decided to confine her efforts to the concert and oratorio fields. Her voice is a lyric soprano of wide range and remarkable flexibility.

She will be heard with the Minneapolis Orchestra at Minneapolis on March 30 and will fill other engagements which are being booked for her in the Middle West between March 15 and April 10, 1913.

## MEADER'S BERLIN RECITAL

American Tenor Again Commended for Vocal and Artistic Merits

BERLIN, Jan. 10.—The sympathetic qualities of George Meader's voice, combined with his sure artistic taste and technical expertness, were once more disclosed to a Berlin audience last night in Bechstein Hall. The American tenor was heard in a cycle of songs from Schubert, Schumann, Brahms, R. Strauss and Max von Schillings, in all of which he displayed a versatility and power of expression that stamped him once again as a vocalist of a high order of merit. Though perhaps occasionally inclined to overexuberance of expression, he displays admirable control over his organ, which especially in the higher registers is characterized by manly resonance and frequently fascinating beauty. His audience was stimulated to such genuine applause that he was constrained to repeat several numbers.

Mr. Meader received invaluable assistance from his accompanist, Angelo Kessissoglu, between whom and himself a perfect understanding had been established. Mr. Kessissoglu also contributed several solo numbers, exhibiting a great amount of temperament in their rendition.

## BUFFALO HEARS TORONTO CHORUS WITH DAMROSCH

Canadian Singers, Wagner Program and Hearing of Ravel Suite Features of Orchestral Concerts

BUFFALO, Jan. 26.—Two remarkably fine concerts were given here on the afternoon and evening of January 6 by the New York Symphony Orchestra, under the direction of Walter Damrosch. The afternoon concert was a Wagner centennial program, showing the development of the master's genius from "Rienzi" to "Parsifal." It consisted of the following:

Overture, "Rienzi"; Prelude, "Lohengrin"; "Bachanale" from "Tannhäuser"; Prelude and Prize Song, Meistersinger; Love Music from Act Second, "Tristan and Isolde"; "Siegfried and the Forest Bird"; "Siegfried," and "Ride of the Valkyries," "Die Walkure."

The audience listened in rapt attention to this musical feast and each number was enthusiastically received. The players responded to Mr. Damrosch's baton with admirable unanimity.

The evening concert was made important by the first appearance here of the National Chorus, of Toronto, under the direction of Dr. Albert Ham, the first hearing of Ravel's Orchestral Suite, "Mother Goose," and of the Overture to Sinigaglia's "Le Baruffe Chiozotte." The Ravel Suite proved a source of genuine delight. The program novelty, the Sinigaglia overture, also proved interesting in a milder way.

The visiting chorus from Toronto did

some excellent singing. Our Canadian neighbors always give the impression that they sing for the sheer love of it, and this of itself makes any of their chorus work well worth hearing. Throughout the taxing program the chorus gave evidence of efficient drilling and the large audience was generous with applause after each offering.

The chief events in local music circles have been two interesting lecture recitals given by Mme. Marianne Blaauw, pianist, at Mount St. Joseph's Academy and the ex-

cellent playing by Mrs. Millhouse, cellist, and Clara M. Diehl, pianist, in a Rachmaninoff Suite, before the Chromatic Club on January 18. Other numbers on this latter program were contributed by Mrs. Messmer, Miss Diehl and Lillian M. Hawley.

F. H. H.

Christine Miller, at her recent concert before the Chattanooga Choral Society, added to her program a new song by J. P. Ludebuehl called "Love's Witcherie."

### St. Cecilia Club Sings for the People's Symphony

THE St. Cecilia Club, Victor Harris, conductor, appeared at Aeolian Hall, New York, on Wednesday evening, January 22, in a concert for the benefit of the "People's Symphony Club." This chorus, which has justly been termed the foremost women's chorus in New York, was assisted by Mrs. John H. Flagler, contralto; Edwin Swain, baritone, and Charles Gilbert Sross at the piano, in a program that contained a number of novelties.

Of the choir's offerings the first part contained Edward German's "Beauteous Morn," Chadwick's "Stabat Mater," and Bruno Huhn's "Destiny," which latter may be classed as one of the finest pieces of three-part writing with piano accompaniment heard in a long time. Lassen's "Spanish Gypsy Girl" was also effectively done. Two Nevin songs, which Mr. Harris has arranged admirably for women's voices, were given, and in "When the Land was white with Moonlight" Mrs. Flagler sang the solo part with a quality of tone

and a finish that aroused so much enthusiasm that the number had to be repeated.

The second part was also interesting. Henry Hadley's "You ask me for a song," Rubinstein's "Persian Song" and two new songs composed for the club by H. Clough-Leighter and Georg Henschel were included. Two Cadman Indian songs, "From the Land of the Sky-blue Water" and "The Moon Drops Low" were the final numbers.

In Brahms's "Minnelied," Schumann's "Frühlingsnacht," Tschaikowsky's "Pilgrim's Song" and Woodman's "I am thy Harp," Victor Harris's "The Half-ring Moon," and Sross's "Lorraine, Lorraine, Lorée," Mr. Swain won the cordial applause of his hearers. He has a baritone voice of unusually fine attributes and uses it with intelligent musicianship. Mr. Harris played his accompaniments with rare taste, while Mr. Sross's accompaniments for the club were in his usual artistic manner.

A. W. K.



MORENA AS ISOLDE

### Two Appreciations from Europe

Miss Morena's *Isolde* was a remarkable impersonation. She enters into the part of *Isolde* with the same seriousness and the same devotion which characterize all her portrayals. She rises to the spirituality and apotheosis of expression which convinces through the very purity and the inborn nobility of her art.

She is convincing even where the purely vocal part would never be convincing. For the transition into highly dramatic rôles, among which Morena's *Brünnhilde* was such a brilliant success, has evidently presented more difficulties than her *Isolde* portrayal. In the lyric passages, of course, she has long found the art and precisely through the individuality of her art, she has disclosed beauties in her love songs which one seldom hears from a dramatic *Isolde*. Her *Isolde* is one which one must believe whether it be the maiden or the visionary woman and that is why her *Isolde* can be believed. This is unusual with the average *Isolde*, but is not faith and belief a beginning of art?

\* \* \* \* \*

Morena's *Isolde*, which she sang for the first time in the surroundings of a festival, must grip and strongly affect on account of the heroic battle in which this passionate and soulful artist, who gives herself up entirely to the overflowing sentiment, masters her role and vanquishes the immense difficulties of her task. In the second act she gave us many things, of such beauty and depth as have seldom been heard from a modern *Isolde*.

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## "QUESTION PARSIFAL" AGITATES PARIS

Numerous Productions of Wagner Drama in Prospect After "Private" Performance at Monte Carlo—Many Premières of Operas Scheduled for Various French Cities

Bureau of Musical America,  
5 Villa Niel,  
Paris, Jan. 12, 1913.

THE question *Parsifal* is still foremost in music circles here and may even be said to be gaining in importance as the date of the Monte Carlo performances draws near. An understanding seems to have been reached between Gunsbourg and the Wagner family, for the Monte Carlo impresario has now announced his intention of giving the performances by invitation only. But taking into consideration the fact of Gunsbourg's first statement regarding his good legal advice and the rumor that many "invited guests" are said to have paid as high as \$20 a seat, it would seem that Gunsbourg has won his point and will be allowed to give the "Parsifal" performances unhindered under the cover of "guest performances."

The Isola Brothers are negotiating to bring a German operatic company to give performances of "Parsifal" at the Gaieté Lyrique, Paris, in May, and the same company would play in London during the Summer. Beerbohm Tree is negotiating for the right to give the London productions and Fernand Akoun, the impresario who has taken over Hammerstein's London Opera House, is also in the ranks. Another French group is also projecting to give "Parsifal" next Spring in a theater on the Boulevards. If all of these plans mature there is no doubt that "Parsifal" will be known to all Parisians long before the projected performances at the Paris Opéra in January, 1914, can be given.

M. Villefranck, director of the Opera House of Nice, has resigned the post which he has held with success for the last seven years. His contract with the municipality assured him the right to hold this position throughout 1914 and 1915 and many think his resolution is based on the personal attacks of which he was victim.

"La Terre qui Meurt" ("The Land that Dies"), a new opera by M. Bertrand, book by René Bazin, of the French Academy, will be given shortly at the Théâtre des Arts of Rouen. Nadia Boulanger, the composer, has just finished a fantasy for piano and orchestra which will be given in Berlin this month. Raoul Pugno will render the piano part, while Mlle. Boulanger will conduct the orchestra.

Eugene Cools is putting the finishing touches to the score of a new translation of "Hamlet" by Paul Sonnies, who adapted "Coriolan" to the French stage.

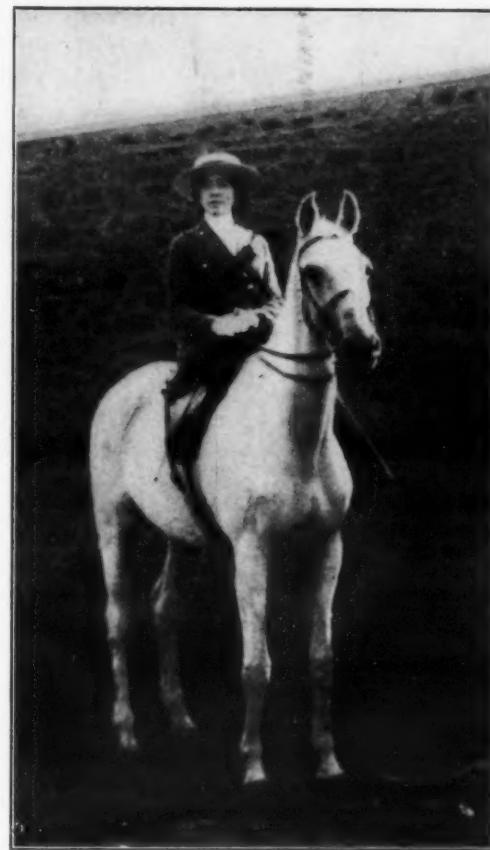
### A Ballet by Pierné

Gabriel Pierné has just finished a ballet, "Cydalise," on a poem by Messrs. de Flers and Caillavet, who won fame as writers of *revues* and who recently mounted the legitimate stage with "Primerose," a comedy which met with great success at the Comédie Française.

Louis Aubert has composed a piano triptych entitled "Sillages." M. Widor has finished a new work, "Nerto." Charles Lecocq, the popular composer of "The Little Duke," has just published a new comic opera in one act, "The Treason of Pan," on

a poem by Stephan Bordèse. Raoul Pugno and Nadia Boulanger have finished "The Dead City" on a poem by Gariel d'Annunzio. They will continue their collaboration on a new lyric work, "The Redemption of Colin Muset," on a book by Maurice Léna and Henri Cain, the master librettist.

The Théâtre d'Angers, an important pro-



Renée Criticos, Daughter of the Noted French Singing Teacher, and Herself a Singer Who Will Make Her Operatic Début at Monte Carlo This Season

vincial theater of France, will produce this Winter "Le Retour," a new opera by Max d'Orlone.

The Marquis de Polignac has headed a group of local music lovers, the financial aid of whom has enabled the Philharmonic Society of Rheims to reorganize on a sound basis. Good music is expected this Winter in the town of Rheims.

### New Operas in Provincial Cities

The campaign of Henri Auriol, member of the Chamber of Deputies, in favor of music decentralization in France, has produced good results. The Government has increased its subsidy to provincial theaters staging new operas. The Théâtre des Arts, Rouen, has resolved to get a lion's share of the subsidy, for it announces no less than five new operas for this season: "Madame Roaland," by Félix Fourdrain; "Graciella," by Jules Mazzellier; "La Terre qui Meurt," by Marcel Bertrand; "Morganap," by Raphaël de Miero, and "Antony and Cleopatra," by Fernand Le Borne, for which Henry Dangès of the Paris Opéra has been approached to create the leading part.

The Grand Théâtre of Nantes recently produced "Myriade," by Léon Moreau. The management has announced its intention of producing also during the season: "L'Enfant Prodigue," by Debussy; "Sonia," by Philippe Gaubert; "Noël," by Frédéric d'Erlanger, but as the theater was burned to the ground last month it is a question whether this program will be given.

The Grand Théâtre of Lyons will produce "Le Vieux Roi," by Mariotte, while new operas will also be given at Nice and Marseilles.

Lucienne Bréval, who created the leading woman's rôle in "Fervaal" at the Paris Opéra, will also create this season leading parts in "Parsifal" and "Pénélope" at the Monte Carlo Opera.

Renée Criticos, daughter of the Parisian singing teacher of the same name and who made a striking operatic début at Aix-les-Bains last July, has been engaged for the operatic season at Monte Carlo, where she will sing in "Parsifal" and "Pénélope" among other works.

The Monte Carlo opera season will last from January 21 to April 8. The new works comprise the much-talked of "Parsifal," "Pénélope," by Gabriel Fauré; "Vénise," by Raoul Gunsbourg, and "Yamato," by Mme. Labori. The all-star company will include such names as Martinelli, Maurice Renaud, Rousselie, Bourbon, Jean Périer, Baklanoff, Chaliapine, and among the women Lityinne, Bréval, Kousnezoff, Alice Raveau, Lipkowska and a much-heralded débutante, Mlle. Vorska.

DANIEL LYND BLOUNT.

## ARION'S GOETHE EVENING

Conductor Trunk Arranges Interesting Program—Miss Jordan Soloist

Richard Trunk, the new conductor of the Arion Society of New York, prepared a "Goethe Evening" for the second regular concert in the Auditorium of the club on Sunday evening last. The program was composed entirely of works either set to poems by the great German poet or founded on his writings. The male chorus was assisted by Mary Jordan, contralto; Gustav Bergmann, tenor, and August Meyer-Eigen, reader, and an orchestra of fifty-five players.

Miss Jordan won favor in the solo part of Brahms's Rhapsody with chorus and orchestra, and repeated the excellent impression made in Liszt's "Mignon" and Schubert's "Erlkönig," adding as an extra, in response to the applause, Reichardt's "In the Time of Roses." Her voice was rich and colorful and her interpretations were delightful.

The chorus was heard to advantage in songs by Schubert, Liszt, Zöllner and Adalbert Schüler, the last a member of the chorus.

As a contrast Mr. Meyer-Eigen recited Goethe's "Zueignung," "Der Sänger," "An der Mond" and "Der Narr Epilogiert," and was warmly applauded for his work. Mr. Trunk's own "Walpurgisnacht," a grotesque for orchestra, was much admired, and his orchestral readings of Beethoven's "Egmont" Overture, Berlioz's "Rakoczy March" and "Dance of the Sylphs," from the "Damnation of Faust," were listened to with pleasure. Mr. Bergmann sang three Wolf songs, "Anakreon's Grab," "Blumengruss" and "Der Rattenfänger," these with orchestral accompaniment.

Genée in Exposition of "La Danse" at St. Paul

ST. PAUL, MINN., Jan. 24.—Adeline Genée, the famous danseuse, assisted by Alexander Volinin, *corps de ballet* and an orchestra, augmenting the St. Paul Symphony Orchestra players, and conducted by C. J. M. Glaser, appeared last night in a performance which stands high among the offerings of the season. Part first of the program was given over to the exposition of "La Danse," followed by the "Robert Le Diable" divertissement and delightful shorter dances.

F. L. C. B.

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## LILLI LEHMANN RETURNS TO THE CONCERT STAGE

But Voice of Once Famous Prima Donna Shows Evidence of Her Advanced Age

European Bureau of Musical America,  
Neue Winterfeldtstrasse, 30,  
Berlin W. 30, January 13, 1913.

IT is with the greatest regret that I write of the concert of Lilli Lehmann, which took place before an almost full house in the Philharmonic on Thursday last. Unquestionably, many of those present had come to hear Lilli Lehmann as they would have gone to see an interesting experiment.

But it was a pity that an artist of her standing, who about twenty years ago, in her zenith, was considered the greatest artist of her class, should in her old age jeopardize her wonderful reputation by trying to sing when nature has run its course. And Mme. Lehmann would have been the first, formerly, to criticise a singer, advanced in years, for trying to do that which she is doing to-day. It may doubtless be interesting to note the vocal feats of which an artist of her age is still capable. But it would be sacrificing conscientiousness for courtesy to say that her renditions on this occasion were an artistic treat. Truly enough, the singer announced from the platform that she was indisposed and signified, otherwise, by gesture that she was unequal to this or the other passage.

Lilli Lehmann undoubtedly is, and always was, one of the most interesting and sympathetic of artists and personalities, so that the hearty applause she received was easily understood. The prima donna's program was devoted to Mozart, Handel and Brahms.

O. P. JACOB.

## Cincinnati Symphony Orchestra

Dr. ERNST KUNWALD  
Conductor

"The playing of the band was never wrought in better form, and Dr. Kunwald's musicianly influence was keenly felt in the splendid performance of the entire program."—Ohio State Journal, Columbus.

"Never has the orchestra played better, nor, indeed, so well."—Wilson G. Smith, in Cleveland Press.

"Dr. Kunwald possesses temperament without exaggeration, sanity without dullness, and a magnetism that electrifies not only the players but the audience, and a positive genius for interpretation."—James H. Rogers, in Cleveland News.

"The tone-quality of the strings in the 'Midsummer Night's Dream' overture was of a heavenly sweetness."—Louisville Courier-Journal.

"The cantabile in the first movement was exquisitely played, the band of strings showing to the finest advantage here."—Ohio State Journal, Columbus.

"Never before has the Cincinnati orchestra displayed such beauty of tone, such unanimity of attack, so wide a range of dynamics, or such breadth and nobility of phrasing."—James H. Rogers, Cleveland News.

"Technical finish involving an unusual brilliancy; temperamental and emotional balance dominated by logical and methodical control: these features indicated a master hand in charge of affairs."—Wilson G. Smith in Cleveland Press.

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**SPROSS CANTATA PRESENTED**

Prominent Singers in His "Glory of the Resurrection"

Charles Gilbert Spross's new cantata, "The Glory of the Resurrection," the text admirably compiled by Frederick H. Martens, was given a hearing in the rooms of the John Church Company, New York, on January 23, when it was sung by a double quartet of New York singers—Mrs. William Wheeler and Mrs. Frederick Gunther, sopranos; Alice Louise Mertens and Mrs. Lulu Cornu, contraltos; Albert Quesnel and William Wheeler, tenors, and Frederick Gunther and Edwin Swain, basses, the composer presiding at the piano.

The performance was given for the benefit of local organists and clergy and a large number attended and listened to the work with interest. This cantata is Mr. Spross's second essay in the form and in it he has again shown his creative ability. Though known principally as a composer of successful secular songs, such as "Will o' the Wisp," "Lorraine, Lorraine Lorrée," "Come Down Laughing Streamlet" and "Yesterday and To-day," he has thrown himself into the spirit of the music for the church with much success. The solo numbers for the various voices are finely melodic and beautifully written and the choral parts are managed with skill. Among the various sections which met with unanimous approval were the unaccompanied chorus, "The Miracle of the Garden" and the beautiful contralto solo, "God Is not the God of the Dead." Mr. Spross's cantata has all the elements needed to cause its being sung as a standard work by choirs throughout the country. It is thoroughly singable and its spontaneous melodic qualities should make it much admired. The composer was overwhelmed with congratulations at the close of the performance. A. W. K.

**BISPHAM WITH DAMROSCH**

An Effective Combination in Concert at Pittsburgh

PITTSBURGH, PA., Jan. 27.—Walter Damrosch's New York Symphony Orchestra and David Bispham, baritone, gave a splendid concert last Wednesday night. The program opened with Beethoven's Fifth Symphony, and none of the essentials were overlooked by Mr. Damrosch, his men responding with rare intelligence. In the second half of the program a novelty was presented, Ravel's "Mother Goose" Suite, handled with skill. Of the Wagner numbers "Waldweben," from "Siegfried," and "Ride of the Valkyries" were given with good effect. The "Fire Music," from "Die Walküre," with Mr. Bispham's powerful singing of "Wotan's Farewell," also made a fine impression. The noted baritone also sang Mr. Damrosch's own "Danny Deever," the delivery of the number eliciting prolonged applause and being one of the most appreciated efforts of the entire evening. Mr. Bispham also sang Mendelssohn's "I'm a Roamer," the "Monotone" of Cornelius, Gounod's "Ring Out, Wild Bells" and the aria "When I Was Page" from "Falstaff," the latter delighting his audience with its humor.

The United States government has committed to Will Earhart, director of music in the Pittsburgh schools, the task of testing the progress of music teaching in the public schools of the country. Acting with P. P. Claxton of Washington Mr. Earhart has compiled a series of questions which will be sent to school principals throughout the country to ascertain to what extent instruction in music is being made a serious effort in the schools. E. C. S.

**"COMIC OPERA" DISCUSSION**

Works of National Schools Described, with Musical Illustrations

"Comic Opera Day" created a flood of retrospection at the Century Theater Club meeting on January 24 at the Hotel Astor, New York. The various national schools of light opera were described by members of the club, and selections from each school were sung most artistically by the Boice Ladies' Quartette, composed of Florence Anderson Otis, Katherine Bickford Self, Maybelle E. Moore and Jessie Rowe Lockitt, with Susan A. Boice as accompanist.

Adelaide Gescheidt, the New York vocal teacher, was chosen to present the excerpts from German comic operas, and she received a round of applause at the conclusion of her talk. Included in this Teutonic group were two light operas which would be claimed as American—Rudolf Friml's "The Firefly" and Gustav Lüders' "The Prince of Pilsen," the latter of which made an intimate appeal, as Miss Gescheidt pointed out, through the death of the composer on the preceding day. After the speaker's clear outline of the stories the excellent quartet sang numbers from the

above operas and from "The Chocolate Soldier," "Die Fledermaus" and "The Tales of Hoffmann."

With the club's president, Mrs. August Dreyer presiding over the meeting, the other national schools of opera were introduced effectively by Mrs. Edward Watson, Mrs. Homer Austin Reid, Mrs. Alexander O. Ihlseng and Mrs. J. Hungerford Millbank, whose witty remarks kept the audience constantly entertained. K. S. C.

**LEHAR'S "THREE WIVES"**

New Viennese Operetta Finds New York in Receptive Mood

Franz Lehár became "The Man with Three Operas," as far as this theatrical season is concerned, when his operetta, "The Man with Three Wives," was presented at Weber & Fields's Music Hall on January 23, this being the third Lehár work heard in New York within a half year. The compliments paid by the dramatic reviewers to this latest creation of the new waltz king indicate that, in spite of his polygamous title, "The Man" is to be more favorably received than "The Count of Luxembourg" or "Eva." Once again Mr. Lehár has not equaled the music of his "Merry Widow," but he has contributed an animated score, with such melodious numbers as a lullaby, "The Vale of Dreaming"; the valse, "Roses of Yesterday," and a Sousa-esque march finale.

The Viennese composer would have fared even better if the male members of the cast had sung their lines as effectively as did Alice Yorke and Sophie Barnard, who played two of the "wives." Aside from Cecil Lean, whose breezy humor amused the audience, and Leslie Kenyon, whose legitimate talents were not well placed, the masculine performers were less satisfactory than the women, including the two above mentioned, Charlotte Greenwood, whose long-limbed awkwardness was convulsing, and Dolly Castles, who was refreshing with her refined charm. Oscar Radin conducted the orchestra with good results, while the stage management and costuming were in excellent taste. K. S. C.

**LERNER IN OPERA CONCERT**

Bombardment of Applause Greets Her in Tschaikowsky Concerto

With Tina Lerner playing the B Flat Minor Concerto of her countryman, Tschaikowsky, and Leo Slezak making what may be his last appearance for all time in the Metropolitan Opera House concerts, last Sunday evening's event at the big New York temple of music held much interest for the audience.

For the little Russian pianist the auditors manifested the heartiest kind of approval. Her performance of the concerto was so brilliantly inspiring and so much in the spirit of the Slavic composer that a veritable bombardment of hand-clapping followed the opening allegro, while her poetry in the second movement received another tribute and Miss Lerner had to return to the footlights again and again after the stirring finale. Equally satisfying were the pianist's crisp technic and revelation of her singing tone in the Rubinstein A Minor Barcarolle and Liszt's E Major Polonaise, after which the insistent applauders would not rest content until the young artist had threaded her way through the returning orchestra players for two encores.

Mr. Slezak was in his best concert form and there was no lack of enthusiasm for his "Magic Flute" aria and group of four songs, in one of which, Sidney Homer's "Dearest," the Czech tenor displayed an English enunciation which was more than ninety-nine per cent. pure. Highly popular with the audience was his encore, Hildach's "Der Lenz," which gained another extra.

Otto Goritz gave an effective concert version of his "Fiddler" song from the last act of "Königskinder," while he proved a satisfying lieder singer in Schubert and Schumann songs, answering the encore demands with one of his amusing pantomime gestures, indicating "That is all." The baritone also appeared in his "Magic Flute" duet, Rita Fornia being the soprano on this occasion. Miss Fornia sang "The Lass with the Delicate Air" with appropriate delicacy. Mr. Rothmeyer and the orchestra made excellent contributions to the program. K. S. C.

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**MME. RAPPOLD WITH THE PHILHARMONIC****Soprano an Admired Soloist at Orchestra Sunday Afternoon Concert**

WHILE the Philharmonic program last Sunday afternoon offered nothing new, either in the way of composition or assisting artists, it was, nevertheless, deeply enjoyed by an audience of good size, thanks principally to the admirable singing of Mme. Rappold, the soloist, and Mr. Stransky's inspiring rendering of the "New World" Symphony. The Metropolitan soprano's contributions were the "Ave Maria" from Bruch's "Cross of Fire," "Elsa's Dream" and "Dich Theure Halle." Vocally she was at her best. In addition to freshness and beauty of tone her Bruch air had fervor and warmth of sentiment in its delivery. The Wagnerian numbers were effectively handled and the high B at the close of "Dich Theure Halle" was brilliant and ringing. The soprano's efforts were received with due favor.

Dvorak's masterpiece has always found a sympathetic interpreter in Mr. Stransky. He understands and successfully reveals the poetic magic of the ever-wonderful Largo. If he would only take the opening a trifle slower! The finale, with its thrilling dissonances and modulations, he brings to an overpowering climax. The audience applauded rapturously at the close of this movement last Sunday. The other numbers of the program were Goldmark's

**PITTSBURGH CHORAL MUSIC****John Finnegan the Soloist in Euterpean Concert**

PITTSBURGH, Jan. 27.—A most delightful concert was given last Friday night at Carnegie Music Hall—the first of the season—by the Euterpean Choral, an organization of Pittsburgh school teachers, of which Charles Albert Granninger is director. The soloist was the distinguished Irish tenor, John Finnegan, who made his first appearance before a Pittsburgh audience. Mr. Finnegan has a voice of excellent quality and clearness of tone. He sang the "Furtiva Lagrima" from Donizetti's "L'Elisir d'Amore" and for his encores he sang such Irish songs as "Come Back to Erin," "I Hear You Calling," "Killarney" and others. One of the most enjoyable numbers by the choral was Max Bruch's "Fight in Egypt" and Chaminade's "Evening Prayer in Britanny." The solo parts were taken by Mrs. Granninger and Mrs. Bushong. "Ashes of Roses," by Harvey B. Gaul, a Pittsburgh composer, proved to be most interesting. The piano accom-



Marie Rappold, the Popular Soprano of the Metropolitan Opera Company

"Sakuntala" Overture and the inane ballet music from Rubinstein's "Feramors."

H. F. P.

paniments were played by Stella M. Bauer and Mr. Gramminger. William H. Oetting presided at the organ with credit.

Friends of Emil Paur in Pittsburgh are not at all surprised because of his reported differences with the Emperor of Germany. Mr. Paur has always been regarded as a man who wants his own way and while he was director of the Pittsburgh Orchestra he generally had it. He has been corresponding with friends in Pittsburgh ever since he left here in the Spring of 1910, at which time the Pittsburgh Orchestra was disbanded.

E. C. S.

**IRMA SEYDEL IN ST. PAUL****Young Violinist Plays Bruch Concerto with Rothwell Orchestra**

ST. PAUL, MINN., Jan. 20.—Leona Seydel in a performance of Bruch's G Minor Concerto, was the dominating feature of the tenth Sunday concert by the St. Paul Symphony Orchestra, Walter Henry Rothwell, conductor. It was a performance in which the young girl verified the impression of suppressed vitality and reserve force which found expression in the artist's interpretation and performance of this noble composition. Miss Seydel played with easy assurance, producing a tone of exceeding purity, refinement and good carrying quality. The long phrases of the concerto were well sustained and the bravura passages brilliantly played. Miss Seydel was repeatedly recalled and played two encore numbers, Schumann's "Träumerei" and Dvorak's "Humoresque."

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**CAMBLOS****MAUD POWELL FEATURED WITH SEATTLE ORCHESTRA**

Noted Violinist Shows Her Artistry in Saint-Saëns Concerto—Program of Works by Local Composers

SEATTLE, WASH., Jan. 18.—The second concert of the Seattle Philharmonic Orchestra, John M. Spargur, conductor, was given on Tuesday evening at the Metropolitan Theater with Maud Powell, the noted violinist, as soloist. The program opened with Weber's "Oberon" Overture, which Mr. Spargur read with fine spirit. The orchestra showed more balance and the Goldmark Symphony, "The Rustic Wedding," was given a most satisfying performance. Tschaikowsky's Marche Slave was played in a stirring manner. The audience displayed enthusiasm and there was a most gratifying increase in attendance. Maud Powell gave the Saint-Saëns B Minor Concerto a magnificent reading. The tone she drew from her instrument was at all times appealing and her interpretation of the concerto proved her an artist of the highest order. Mr. Spargur and his men afforded her excellent support. Mme. Powell's solo group included a Brahms-Joachim "Hungarian Dance," Schumann's "Abendlied," a Scherzo Capriccioso, by Grasse, inscribed to Mme. Powell, Cui's "Russian Lullaby," and Wieniawski's D Major Polonaise. Harold Osborn Smith accompanied Mme. Powell in a most artistic manner.

Mme. Bernice de Pasquali gave a program of much interest in her recital at the Moore Theater last week. Her program included the "Mad Scene" from the Thomas "Hamlet," German and French songs, Gomez's aria, "Il Guarany" and songs by American composers, including the works of Henry Hadley, Mrs. H. H. Beach, Charles Gilbert Soross, Andrew McFayden, Robertson Clark and Lola Carrier Worrell. Mme. Pasquali was obliged to add numerous encores to her program. Mme. Pasquali was ably accompanied by Mrs. Romayne S. Hunkins.

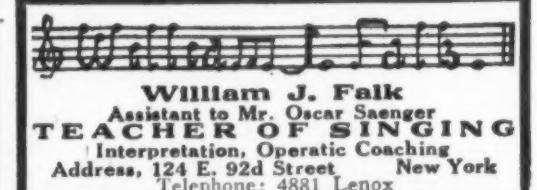
The Choral Society of the First Presbyterian Church was heard in the "Messiah" on Sunday afternoon under the direction of Dr. Frank Wilbur Chace. The soloists were Grace Farrington Hemstead, soprano; Olga England, contralto; Henry O. Price, tenor, and Charles Derbyshire, baritone.

The monthly concert of the Ladies' Musical Club for January was devoted to the works of Seattle composers. Two songs by Drusilla S. Precival, "Questions and Replies" and "Awake, My Heart with Rapture," were sung by Elizabeth Goodwin Jaques. Mrs. A. S. Kerry was represented with three songs which were sung by the composer herself, including "The Maiden and the Bluebird," "The Rainy Day" and "Good Night." A waltz-song from J. Edmonde Butler's opera, "La Tragedie Egyptienne," sung by Ellen Shelton, and a duet and scene from Mary Carr Moore's "Narcissa," given by Maude Conley Hopper, soprano, and Neal Begley, tenor, were both excellent pieces of writing.

C. P.

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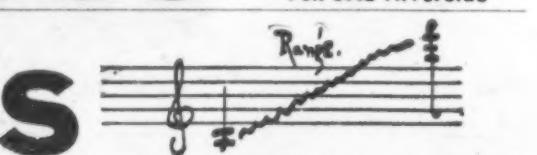
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## OPERATIC SURPRISES IN MONTREAL

Company's Last Week in Home City Filled with Unexpected Happenings—Printed Programs No Guide to Casts, So Frequent Were Substitutions

MONTREAL, CAN., Jan. 27.—The prophecy made by Charles W. Holdstock, the press agent, that the opera season would end in a "blaze of glory" was fulfilled, although probably not quite in the way the prophet expected. Business, which had been below the average during the weeks following the holidays, was remarkable, capacity houses with as many crowded in the standing space at the back as the law would allow being the rule. It was not, however, the financial returns which contributed so much to the glory as the continuance of startling surprises. The printed programs were guides to what was being sung, but of little use in determining the casts, and one could never tell five minutes before the curtain went up who might or might not sing. It was rather like a grab bag at a church bazaar—anything was likely to turn up, and as the management let the sudden changes go unannounced people went to His Majesty's with curiosity on edge. But the beautiful aspect of the situation was that whatever happened turned out to be better than what the most sanguine expected. George Hirst, the pianist and coach of the company, made a brilliant début as conductor, Ferrabini sang *Leonora* after one day's study of the part (which she had never consented to learn before because she considered it "silly") and Choiseul slipped into Scotney's place in the "Tales of Hoffmann" and got applause enough to satisfy even her staunchest friends.

Maria Gay, of the Boston company, gave her unique impersonation of *Carmen* as one of the week's features, with Beatrice La Palme as *Micaela*.

Mme. Ferrabini is one of those useful persons to have about an operatic house whose ability to do anything with or without rehearsal reminds one of the achievements of Mme. Mathilde Bauermeister in the old days of the Metropolitan. Mme. Ferrabini has sung with the Montreal Opera Company for three years and has not

only never disappointed the management but has helped them out of awkward situations on more than one occasion by coming to the rescue when other singers failed. Mme. Amsden was expected to sing in "Il Trovatore" on the last popular night, but something went wrong and it was of course Ferrabini who stepped into the breach and, despite the fact that she was suffering from a cold, sang as well as any other *Leonora* this year and acted much better than either of those who had preceded her in this part.

The other big event of the week was George Hirst's first appearance at the conductor's desk when "Les Contes d'Hoffmann" was given. This young man possesses the two great essential qualities for conductorship—authority and sympathy—in large measure; and if his first effort may be taken as a criterion he will go far along the road he is apparently anxious to follow.

Mme. Lea Choiseul's *Doll* was another big success. Mme. Choiseul has exactly the physique needed for the part as well as a high, clear voice which carries like that of a bird.

The company is in Quebec this week and will go to Ottawa and Toronto, playing for three weeks in the latter city. It is announced that the Opera will be continued next year, but that the season here will be limited to eight weeks instead of extended to twelve, with four weeks in Toronto and possibly excursions into nearby cities in the United States. It is also believed that the Opera will be run along slightly different lines, with a wider distribution of the financial responsibility. K.

Schubert Quartet in Mrs. Hawkesworth's Series

The Schubert Quartet of New York—Mildred Graham-Reardon, soprano; Marie Bossé Morrisey, contralto; Forrest Robert Lamont, tenor, and George Warren Reardon, baritone, won favor last week when they appeared in Mrs. Hawkesbury's series of "Chansons en Crinoline" at the Hotel

Plaza on Thursday afternoon. Their work was the exposition of early madrigals and in Dr. Arne's "The Lass with the Delicate Air" and "Where the Bee Sucks" and two old madrigals of the sixteen century, "Now Is the Month of Maying" and "In Pride of May"; they were received with decided approval, their singing being artistic and finely presented.

### MISS HINKLE GLEE SOLOIST

Soprano Welcomed in Providence—Praise for Mme. Charbonnel and Mr. Shawe

PROVIDENCE, R. I., Jan. 22.—That Florence Hinkle is a prime favorite in Providence was clearly shown on Friday evening when she sang with the University Glee Club at its concert in Memorial Hall. Even before she reached the top of the stairs leading to the stage, the soprano was greeted with genuine applause and after each group of songs she was recalled several times, being presented with a huge bouquet of roses following her last group.

There was a marked improvement in the work of the club, due to the efforts of the conductor, Berrick Schloss. Most effective was the chorus in Handel's "Where'er You Walk," arranged by the club's accompanist, Hugh F. MacColl, Mr. Schloss singing the obbligato. This was repeated, as well as several other numbers.

Miss Hinkle's beautiful lyric voice was heard to advantage in *Micaela's* Aria, from "Carmen," and she also sang with taste and refinement her group of French songs, giving to each an individual interpretation which was charming. In her English songs her enunciation was perfect. The closing number, Kresmer's "Hymn to the Madonna," was given a splendid performance, Miss Hinkle effectively singing the solo, with Frank Raia, harpist, Mr. MacColl at the organ and Mme. Avis Bliven-Charbonnel at the piano. Mme. Charbonnel played sympathetic accompaniments for Miss Hinkle's songs, sharing honors with the soloist and also receiving floral tributes.

The Foster String Quartet made its second appearance on Monday evening, Prof. Clarence G. Hamilton, of Wellesley College, pianist, being the assisting artist. The artistic offerings were Gliere's Quartet in A Major; "Les Chanteurs de Noël," by Glazonnow; "Chœur Danseé Russe," by Rimsky-Korsakow, and Dvorak's Piano Quintet, in which Mr. Hamilton proved himself an able pianist, playing with grace and in perfect understanding with the quartet.

In the mid-Winter musicale at the Providence Art Club on Friday afternoon Lloyd Phillips Shawe gave a song recital, with Mme. Avis Bliven-Charbonnel at the piano. A large audience heard Mr. Shawe's singing, which was artistic and in good taste.

Besides various *Lieder* he gave a charming interpretation of Weingartner's "If Slender Lilies" and a vivid reading of Sidney Homer's "The Pauper's Drive." In response to the applause he sang Stephen Townsend's setting of "Du bist wie eine Blume." Mme. Charbonnel supplied the accompaniments. G. F. H.

### RIVERSIDE CHORAL CONCERT

Forrest Lamont with New York Club in "Hiawatha's Wedding Feast"

In the first concert of its fifth season the Riverside Choral Club, composed of music lovers on New York's upper West Side, took a decided step forward in the character of the work presented, as it offered as its feature on this occasion S. Coleridge-Taylor's "Hiawatha's Wedding Feast," sung under the baton of the club's director, Earle A. Wayne. For the tenor part of this cantata the club had engaged Forrest Lamont, the popular tenor of the Schubert Quartet and Mr. Lamont delivered the "Onaway! Awake, beloved!" with a smooth, lyrical finish and a declamation which made the most of the Longfellow text. Mr. Wayne attained commendable results with the forces at his command.

Preceding the cantata was a short concert program, in which Mr. Lamont lent his excellent vocal resources to a presentation of "The Awakening," by Marshal-Loepeke; "A Regret," by Nutting, and Protheroe's "The Water Nymph." W. Paulding Denike, cellist, won considerable applause in Popper's Hungarian Rhapsodie and a set of shorter pieces. The chorus offered "The Heavens Are Telling," from "The Creation," Schumann's "Gypsy Life" and "Moonlight," by Eaton Fanning. Florence M. Winselmann, Margaret I. C. Phillips and Eva La Haye acted as accompanists. K. S. C.

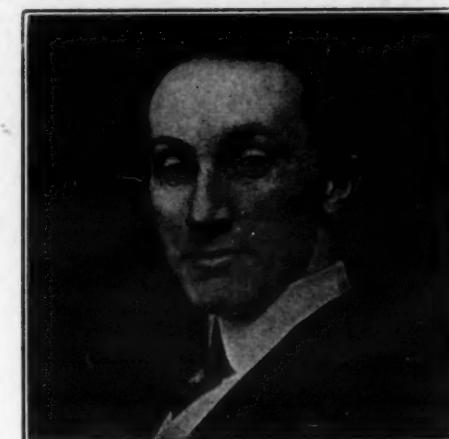
Rudolph Ganz and Christine Miller in *Fond du Lac* Recital

FOND DU LAC, WIS., Jan. 22.—Local music lovers were given an exceptional treat on January 20 when the noted pianist, Rudolph

Ganz, and Christine Miller, the popular contralto, appeared in a joint recital, with Miss Blanchard Saunders Walker as accompanist. The unprecedented enthusiasm of the audience evinced its appreciation of the strong program. The Swiss pianist astonished his audience with his fine performance of works by Chopin, Brahms, Schumann, Dohnyani, Ganz, Liszt and MacFayden. Miss Miller's vocal numbers kept the evening's program at the same standard of excellence. She captured her audience with her charming personality even before she had sung a note. Her voice was sympathetic and expressive, and it was used to great advantage in the well selected program. Miss Walker's accompaniments were commendable. M. N. S.

### Herbert Sachs-Hirsch in Recital with Ysaye

Herbert Sachs-Hirsch, the young pianist, is to appear in a joint recital with Eugen Ysaye, the eminent violinist, at Newark, N. J., on March 3 under the auspices of "The Music Lovers."



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## CLODIUS RECITAL SHOWS ARTISTIC ADVANCEMENT

Soprano Presents Examples of Old and New Schools of Song in Program at Waldorf-Astoria

Mme. Marthe Clodius, the soprano, offered a recital program on January 22 at the Waldorf-Astoria, New York, in the same concert room which had been the scene of her last year's recital, and with



—Photo by Mishkin

Mme. Marthe Clodius, the Popular New York Soprano

the same accompanist, Samuel Quincy, but with a finished style which showed that the singer had made a marked advance in the vocal art during the eleven months' interim.

Opening with an interesting group of numbers of the old school, which drew forth a recall for the singer, Mme. Clodius presented six examples of *Lieder*, scoring particularly with her beautiful delivery of Schubert's "Du bist die Ruh," Reger's "Waldeinsamkeit," interpreted with delicacy, and the Brahms "Meine Liebe ist grün," after which the singer was presented with enough floral offerings to cover the grand piano. Mme. Clodius reciprocated with the addition of an encore.

In her French offerings the soprano pleased her audience by including two favorites of her last year's program, "Le coeur de ma mie," by Dalcroze, and Pala-dilhe's "Le Roitelet," in both of which the singer was again delightful. Bachelet's "Chère Nuit" was another charming feature of this group.

Three American songs closed the program effectively: "Oh, Let Night Speak of Me," by Chadwick; Marshall Kernochan's interesting "We Two Together," and Alexander MacFadyen's deeply stirring "Inter Nos," all of which Mme. Clodius delivered satisfactorily, necessitating an extra number, R. Huntington Woodman's "An Open Secret."

## BOSTON APOLLO CLUB

### An Admirable Concert Given Under Mr. Mollenhauer's Direction

BOSTON, Jan. 15.—On the evening of Tuesday, January 7, the Apollo Club of Boston, Emil Mollenhauer conducting, gave its second concert of the season, with the assistance of Earl Cartwright, baritone. The program was as follows:

F. Otto, "The Wind"; Von Weber, "Silent Night"; Haydn, Serenade; Van der Stucken, "In a Year"; Protheroe, "The Nun of Nidaros"; H. J. Stewart, "The Song of the Camp"; Debois, "Brier-Rose"; E. Kremser, Old Flemish Song; Marschner, Serenade; Sullivan-Brewer, "The Lost Chord"; by the club, Buzzi-Pecchia, Floria, Milligan-Fox, "My Thousand Times Beloved," "The Foggy Dew," C. W. Coombs; "Her Rose," John A. Loud; "Flower Rain," by Mr. Cartwright.

Once more the Apollo Club gave of its best, and that best puts this aggregation of men's voices in the highest rank among societies of the kind in America. An evening of such music is especially to be enjoyed in the midst of a season when opera, instrumental music, choral music for male and female voices are heard evening in and evening out. The rich quality of men's voices and the particular quality of the singing of this chorus rest the ear. Added pleasure is afforded by the simple, straightforward nature of the music which is sung. This is due to the make-up of the club and to the thrice admirable work of Mr. Mollenhauer, its leader for seasons. He knows as do few conductors the secret of successfully training choruses to do the best that is in them, in regard to intonation, rhythm, the observance of nuance, clearness of enunciation, quality of the singing tone.

Mr. Cartwright added much to the entertainment of the evening by his singing. His songs were of a not too serious quality and each one was interpreted with finish and with taste that made of each selection something to appreciate and remember. The audience, as always on these occasions, was large and appreciative.

## SAMUEL MENSCH IN DÉBUT

### Young Pianist in Ambitious Program at Aeolian Hall

Still another ambitious young pianist made a recital début in New York on January 20, when Samuel Mensch presented a program of the most pretentious sort at Aeolian Hall. The young man made his best impression in the final group, of which the Allegro "Appassionata" of Saint-Saëns and the effective Dohnanyi Rhapsody in C Major were most enthusiastically received, while the final "Rigoletto" Fantasy brought the performer back for an encore at the close.

Less appreciated were Mr. Mensch's performance of his four Chopin numbers. For his opening group the pianist essayed the Bach Chromatic Fantasie and Fugue and the Beethoven-Busoni "Ecossaisen," followed by the Schumann "Carneval."

K. S. C.

### Kroeger Lecture Recital on "Music of Nations" at Missouri School

CAPE GIRARDEAU, Mo., Jan. 15.—Ernest R. Kroeger, the St. Louis musician, gave a novel lecture recital on January 10, before the students of the State Normal School, his subject being "Music of Different Nations." After playing separate groups de-

—

voted to German, Italian, French, Russian, Polish, Norwegian, Bohemian and Hungarian music, Mr. Kroeger performed the following compositions by Americans: "Scotch Poem," MacDowell; Danse Fantastique, C. A. Preyer; "March of the Indian Phantoms," by Mr. Kroeger, and L. M. Gottschalk's "La Pasquinaire."

## MARY JORDAN AS SOLOIST

### Contralto Makes Successful Appearance with New Jersey Chorus

RIDGEWOOD, N. J., Jan. 20.—The Orpheus Club, De Witt Clinton, Jr., director, Bevier Smith, accompanist, and Mrs. C. F. Shutts, organist, with the assistance of Mary Jordan, contralto, gave the first concert of its fourth season on January 15. The large auditorium was filled, showing the popularity of this organization, and the club gave the best concert of its four years' existence. Under Mr. Clinton there was precision of attack, good shading and volume of tone and intelligent interpretations.

The assisting soloist, Mary Jordan, made an excellent impression by her personality and singing. Her voice, which is a real contralto, was used with a skill which showed good training, and her interpretations were governed by musical intelligence. She was so heartily encored that she was compelled to add five songs to her program numbers.

### Lhévinne's Capacity House Results in Second New York Recital

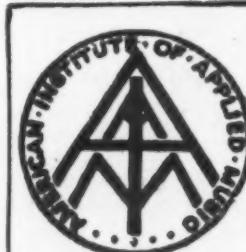
As a result of Aeolian Hall's being filled to its capacity at Josef Lhévinne's first New York recital, the Russian pianist has decided to give a second recital in the same hall on Saturday afternoon, February 8.

### Butt-Rumford Recital on February 4

A joint recital by Mme. Clara Butt, the English contralto, and her husband, Kennerley Rumford, baritone, will be given in Carnegie Hall, New York, on Tuesday afternoon, February 4.

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### CALLED "THE BOY YSAYE"

#### Youthful American Violinist Makes Success at Berlin Début

BERLIN, Jan. 16.—So strong an impression did Frank Gittelson, an American violinist, make at his début last night that some people are calling him "the boy Ysaye." Gittelson appeared with the Blüthner Orchestra under Ossip Gabrilowitsch and was forced to give two encores, for which Mr. Gabrilowitsch played the accompaniments.

Gittelson is only sixteen years old, but is more than six feet tall and weighs 225 pounds. He is the son of Dr. Samuel Gittelson, a Philadelphia surgeon. The critics extol his playing to the skies.

#### Nordica Wades Through Two Miles of Mud to Concert

LOCKPORT, N. Y., Jan. 20.—With her special car stalled by a train wreck at Gasport, Mme. Lillian Nordica was forced to walk through two miles of muddy roads to fill her concert engagement here to-night. Walter Morse Rummel, the violinist, and Romayne Simmons, her accompanist, were with Mme. Nordica and all three were loaded down with baggage.

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W. J. HENDERSON IN THE NEW YORK SUN

MARY GARDEN cannot get a gown in the United States to meet her exquisitely fastidious taste. Geraldine Farrar declares that no real lady would wear anything in the least extravagant or freakish. From pregnant assertions of this variety we may deduce some slight knowledge of that vast, insoluble, ethereal realm, the soul of a prima donna. It has been said of at least one of these inexhaustible sources of public rapture that she never makes a complete failure of any rôle she undertakes for the simple reason that, if it is not one which she can adequately interpret, she alters it till it conforms to her artistic peculiarities.

It was of Geraldine Farrar, the dashing, bold, aggressive and irresponsible little American soprano that this was said. Yet one is inclined to take this assertion, which has a basis of indisputable truth, with a grain of caution. The charming little American singer introduced herself to us as *Juliette* in the Gounod opera and every one who was present at that memorable performance promptly sat up and exclaimed things. But there was never another just like it. Miss Farrar moulded *Juliette* on the first occasion to her own purposes, but when she found that certain influential persons drew the line at it she graciously modified her views and her methods.

Miss Garden has also a way of arranging the interpretation of rôles entirely according to her whims, and her latest excursion into the realm of the truly Garden-esque was in "Tosca" in Boston. In this

case no delicacy was employed in conveying to the prima donna the information that her particular type of graphics was not desired within a stone's throw of Harvard University. And so the distinguished singer and critic of American life and manners calmly decided that if Boston did not wish to observe that kind of *Tosca* it would have to go without any so far as she was concerned. This conclusion revealed a state of mind similar to that which failed to discover in all this broad land a gown fit for those fair shoulders to carry.

Other times, other ways. Would "Salomé" be prohibited in these days? If so, why? Always it was a puzzle to the disinterested to find out why "Salomé" was forbidden to the stage which welcomed Isidore de Lara's "Messalina." Even that had to be modified. Blushing matrons turned their proud eyes away from the canicular enfoldings of Calvé and Scotti with a rose-decked couch as a background. The same estimable persons, however, gazed blandly upon the same action when it was translated into German and a musical adagio in the first scene of "Tannhäuser."

### Not Entirely Consistent.

Let us admit once and for all that we are not entirely consistent. Why should we have craned at Miss Farrar's ingenious *Juliette* and yet accept without a tremor her sophisticated and overwhelmingly eager young *Manon*? We are going to accept it again in the coming week of opera. No one offers the least objection

to it and no one should do so. It is as it should be. *Manon* in the great scene with *Des Grieux* cannot be a timid young thing just out of boarding school. She is a passionate woman battling for her love.

So is *Venus* in the first scene of "Tannhäuser"; yet if tradition were violated and Mme. Fremstad should enter into detailed delineation there would be immediate appeals to Mr. Gatti-Casazza to crush the budding aspirations of this rising young *Salomé*. Now no one in this pious old town had the good fortune to witness Miss Garden's acting in the scene with *Scarpia* in the second act of "Tosca." Some of us would have gone to Boston to see it if we had known beforehand what was going to take place. But this was not to be, and a small coterie of benighted newspaper men and Mayor Honey-Fitz had it pretty much to themselves. The newspaper men did not do it justice, if there was any reason for the subsequent drastic action of his Honor.

And then Chicago developed polar temperament in the pedal extremities and Andreas Dippel would not purchase Mary her Boston bow-wow. Quite properly the prima donna declared that for her it would have to be Marcoux or nothing. She had her own conception of the scene and Mr. Marcoux sympathized with it. She was not going to modify it to suit Chicago, Dippel or Mario Sammarco. Thus does the true artist stand for eternal art. And now we learn from the list of operas to be given here by the Philadelphia-Chicago Opera Company that there is not going to be any Mary Garden *Tosca*. Perhaps there was not any room for it, or maybe again the manager would not give her her baritone and she would not risk spoiling the great moment of the drama by having to try in vain to arouse convincing dramatic fervor in anemic blood. Miss Garden has her troubles indeed; she cannot get proper gowns to discover her beauty nor baritones to make possible her *Tosca*. It is safe to say that the public of this town has lost one of the glorious opportunities of a young and ardent century.

One more reflection on this general topic before leaving it. We were lately regaled with a new disclosure of the delights of Offenbach's "Tales of Hoffmann." In the second act there is a scene in which the principal female figure dwells in peace and harmony with *Salomé*, *Messalina*, *Carmen* and other operatic heroines of a certain type. She was represented with pictorial splendor by Olive Fremstad, who in addition to being a dramatic soprano of tremendous power and a woman of something very like genius, is also a stage beauty of the first order.

### A Missed Opportunity.

What a pity that Offenbach did not know his business better! There is altogether too little of the affair between her and the easy *Hoffmann*. Something more might have been done with the suggestion found in the lines:

Que mon amour te perd à jamais si tu restes;  
Ne respousse pas ma prière;  
Ma vie est à toi entière.  
Partant je promets d'accompagner tes pas.

Some day perhaps Miss Garden may be induced to appear in the rôle of *Giulietta*. Or mayhap even the delicious little Geraldine Farrar will condescend to joy us with her brief presence in this enlightening episode. Then without doubt something will be done to expand the scene. The text need not be touched. All that is necessary is a little magic fire music borrowed from other parts of the score, if need be, and plenty of time. And would Mr. Gatti-Casazza be pelted with demands that the thing should be stopped? Ah, no. We have made great progress since the strenuous days when *Salomé* was turned out of doors after one appearance on the sacred stage of the Metropolitan Opera House. We have learned to revel in the "Salomé dance" since that, even to invite it to our homes to entertain our guests, and we have sat perfectly satisfied while dancers have paraded through the spotless realms of Gluck's Elysium with bare legs, bare backs and bare faces. We have observed the pigeon wings of the poetic Mordkin while his splendid limbs were innocent of investiture. We have seen plays and plays which in the rude but vigorous language of the street had "Salomé" put to sleep. And we are still making progress.

### Excitement Wanted.

Therefore why shall we not once again have the unexpurgated edition of "Roméo et Juliette" or the only genuine Boston baked "Tosca"? Things are none too exciting in the operatic world. We need something to make us sit up. Novelties are scarce, so let us put new life into the old works.

Oh, *Thaïs*, *Sapho*, *Louise*, *Salomé*, *Tosca*, all girls in the rosebud garden of girls, we want you. Come and sing to us songs of the earth. If we cannot have you, then let us have that gone but not forgotten young *Marguerite* who opened the door and dragged *Faust* in out of the

damp garden lest he become chilled in the night air. We would all like to see her again, but still more we yearn for the Massachusetts *Tosca*.

### Salt Lake City Hears First Concert of Chamber Music

SALT LAKE CITY, Jan. 16.—On Tuesday evening last the Congregational Church was the scene of a chamber music concert by the Salt Lake Quintet, recently organized under the direction of Herbert Salinger. This was the first program of its kind given here, and the audience was fair sized, but most appreciative. The artists participating in the program were Arthur Freber, first violin; George Groneman, second violin; Alfred Rordame, viola; Otto King, cello, and Prof. Squire Coop, pianist. The violin, cello and piano carried off the honors with their artistic performance of the Foote Trio, op. 5. The most effective number was the quartet "Aus Meinen Leben," by Smetana. The Schumann Quintet, op. 44, was given with a brilliancy and dash.

Z. A. S.

### Organist Noble Plays His Own Works in Mount Holyoke Recital

HOLYOKE, MASS., Jan. 16.—T. Tertius Noble, the English organist, impressed his audience with the solidity and mastery of his playing in his recital at Mount Holyoke College on January 14. His program was substantial without being unduly severe, and two of the most interesting numbers were compositions by Mr. Noble, a Toccata and Fugue in F Minor, composed twenty years ago, but recently published, and his "Reverie," written originally for string orchestra.

W. E. C.

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American Contralto Sings with Fine Effect at Gabriowitsch Orchestral Concert—Approval for an American Composer and an American Baritone

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Prinz Ludwig str. 8,  
Munich, Germany, Jan. 6.

THE holiday and the death of the Prince Regent interrupted the musical season to such an extent that the critics had almost a fortnight's well-earned vacation. As the kindly old potentate had almost reached the age of ninety-two, and though none of the other venerable citizens ever saw him at an opera or a concert, nevertheless, for a week not a note of music could be heard here, even patrons of the restaurants and the breweries being deprived of their accustomed tunes. Whether the burden of mourning was not heightened by this prohibition is a question which many people probably answered in the affirmative.

The first important event of the New Year was the Gabrilowitsch Orchestral Concert at which the pianist-conductor directed—again from memory—Mozart's G Minor and César Franck's D Minor symphonies, and the "Egmont" overture. These entertainments are always well attended, but the desire to hear Mme. Charles Cahier probably accounted for the unusually large audience. Our gifted countrywoman was in excellent voice. In Gluck's "Divinités du Styx" and Schubert's "Allmacht" she showed an elevation of sentiment and a nobility of style eminently appropriate to those compositions. In Berlioz's "La Captive" her tasteful phrasing and really exquisite enunciation imparted to the music a value which it does not intrinsically possess.

The Philharmonic Orchestra of Leipsic gave a concert at Naumburg a few days ago, at which Alvin Kranich's "Rhapsody Americana," No. 5, was performed under Hans Winderstein's direction. It was very favorably received and the critic of the *Tageblatt* writes: "We were eager to hear this work, not because it promised us anything specifically American, but because Professor Winderstein afforded an opportunity to a composer residing in Naumburg. The tension of interest relaxed as the composer began to direct his work and soon gave way to a feeling of enjoyment which was maintained until the conclusion of the rhapsody. We expected something worse, more American, and were prepared for all sorts of grotesqueries. A very agreeable disappointment! A work entirely based upon pleasing harmonies, and with here and there a dash of the exotic. Melodies flowing in a sentimental manner (sentimental in the best sense of the word), interrupted by lively dance rhythms. That is the 'Rhapsody Americana.' Compared to the tonal and thematic tumults of the younger German composers, who delight in thinking themselves unappreciated, and who, with all their profundity and noisy 'originality,' attain neither melody nor pure harmony, and least of all to the clear expression of their own thoughts—this Kranich rhapsody, while it does not claim to rank with the more important compositions of recent years, is a most charming work. The number 5 indi-

cates that the composer has written other pieces of a similar character."

Sidney Biden, the American baritone, gave a recital a few evenings ago, the program consisting entirely of songs by Theodor Streicher. Why Mr. Biden should have wasted his fine voice and his unusual powers as an interpreter on *lieder* which, with a few exceptions, were dull and uninspired, is difficult to understand. The composer was at the piano, and his playing was distressingly amateurish. Nevertheless he and Mr. Biden were enthusiastically applauded. *JACQUES MAYLE.*

### THRICE "MESSIAH" SOLOIST

Harriot Eudora Barrows Again Scores with Boston Chorus

BOSTON, Jan. 13.—Harriot Eudora Barrows, the Boston and Providence soprano, was again the soloist with the Handel and Haydn Society at its performance of "The Messiah" in Symphony Hall. Miss Barrows displayed that convincing power which appeals to lovers of this class of music, creating the true atmosphere of the oratorio, and impressing her audience as a true interpreter of Handel's work. Her enunciation was faultless, and she sang her arias with great flexibility of voice and purity of tone. Especially did she give a demonstration of her abilities in her solo, "Rejoice Greatly," in which she sur-

mounted its difficulties with the greatest ease. Her florid passages were especially beautiful. This is the third season in which Miss Barrows has been a "Messiah" soloist with this society.

At the mid-Winter concert before "The Listeners," in Providence, Miss Barrows was chosen to give the entire program, with Carl Lamson, accompanist, at which she sang groups of Italian, German and English songs in a very creditable manner. Beside her concert work she has large classes in Boston and Providence, many of her pupils being in the concert field and in church work. In the early Spring Miss Barrows will take a trip abroad, and will spend the entire Summer in European vocal studios.

### Chattanooga Praise for Flonzaleys

CHATTANOOGA, TENN., Jan. 18.—The Flonzaleys Quartet appeared in Chattanooga on January 16 as the third number in the Choral Society series, and the audience went to the very limits of praise in describing their playing. With flawless ensemble and unity of thought and feeling there was a most moving element of human emotion. Mozart's Quartet in D Major

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formed the first number and the spontaneous applause which followed attested the immediate capture of the audience. A Canzonetta, by Haydn, was one of the gems of the evening, with the aria for the first violin supported by string accompaniment. The applause for this number persisted long after the piece was finished, resulting in the recall of the players time after time. The audience was representative and it expressed its enthusiasm in frequent and prolonged applause. The rest of the program consisted of a Glazounow Courante, Boccherini's Allegro, and the Tschaikowsky Quartet in D Major. *A. G.*

### HELEN WALDO AS SOLOIST

Appears with Elizabeth Chorus in Newark Concert

NEWARK, N. J., Jan. 18.—The only concert of importance in Newark this week took place in the Assembly Hall of the Elliott Street School building. This was the third of the sixth series of concerts under the management of Charles Grant Schaeffer and the program was given by the Mendelssohn Glee Club of Elizabeth, under the direction of Bauman Lowe, with Helen Waldo, contralto, as the soloist.

The work of the club was generally good, being marked by careful attention to phrasing and enunciation. Unfortunately there were, however, moments in which the chorus departed woefully from pitch. This was particularly noticeable in the Pilgrim's Chorus of "Tannhäuser."

Miss Waldo's work was very satisfactory. She sang "Come into My Plaidie," old Scotch; "I Once Loved a Boy," old Irish, and "The Keys of Heaven," old English.

The accompaniments for the club were played by Frederick S. Andrews and for Miss Waldo by Henry M. Williamson.

S. W.

### ZIMBALIST IN INDIANAPOLIS

Violinist's First Appearance There—Genée's Artistic Performance

INDIANAPOLIS, Jan. 18.—On Wednesday evening two highly attractive artists drew excellent audiences—Efrem Zimbalist, the violinist, and Adeline Genée, with her ballet corps.

Zimbalist appeared for the first time in this city, his recital being under the auspices of the Indianapolis Männerchor, and Genée was the third attraction of the Ona B. Talbot concert series. Zimbalist was accorded a welcome with open arms and the critics found nothing but the warmest of praise to bestow upon him. His program was one that must have suited the most fastidious concertgoer. Eugene Lutsky was a splendid soloist as well as accompanist.

The entire Murat Theatre was filled for the Genée performance, and the dancer's work was the very acme of artistry. The orchestra, under the direction of C. J. Malaser, was most praiseworthy.

M. L. T.

Concerts for Children in the Public School Buildings

Julius Hopp, the organizer of the Wage Earners' Theater Leagues and the Theater Center for Schools, has arranged with Dr. Edward W. Stitt, district superintendent of the New York Recreation Centers of the department of education, to obtain the use of twenty-one school buildings for the purpose of giving concerts in the auditoriums of these schools to the school children.

Two Young Musicians to Assist Bonci in New York Recital

Alessandro Bonci, who gives his only New York recital this season at Aeolian Hall on February 15, will be assisted by Wanda Segrè, a young violinist, who has played with success in Europe, and by Martina Zatella, whom Mr. Bonci believes to be one of the most talented young American singers.

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## VISITING SOLOISTS WITH WASHINGTON SOCIETIES

Werrenrath Heard with Rubinstein and Miss Rubner with Local Symphony  
—Nordica in Recital

WASHINGTON, D. C., Jan. 21.—The first evening concert of the Rubinstein Club, a woman's chorus of two hundred voices under the direction of Mrs. A. M. Blair, took place on Wednesday evening before a most brilliant audience. The society gave seven numbers, including the Cornelius "Monotone," with Reinhard Werrenrath singing the incidental solo. Perhaps the most pleasing choral numbers were "The Beautiful Blue Danube" and "Viennese Serenade," Stevenson, with Mr. Werrenrath as soloist and the cello accompaniment played by Richard Lorleberg, harp by Mrs. Dorothy J. Baseler, violin by Signor Imperatori, and piano by Mrs. Mamie M. Burdette. Mr. Werrenrath also sang a group of German and English songs, which brought out the resonant and sympathetic qualities of his voice. The harp solos by Mrs. Baseler likewise charmed the audience.

The second concert of the Washington Symphony Orchestra brought a capacity house. Part of this was due to the assisting artist, being Dagmar de C. Rubner, who is a favorite in the capital city, both for her own personality as well as for her artistic playing. Her number on this occasion was the Tschaikowsky Concerto in B Flat Minor, which called for difficult work from the orchestra as well as from the pianist. Her work was masterful, with beautiful tone shading and thorough technic. So insist was the applause that Miss Rubner was compelled to respond to an encore. The other numbers by the orchestra, under the direction of Heinrich Hammer, were the Prelude to "Lohengrin" (Wagner) and "Slavic Dances 1 and 4" (Dvorak). The directors of the orchestra have founded a \$60,000 fund for its permanent maintenance and this has met with public approval.

Under the direction of Mrs. Wilson-Greene Mme. Lillian Nordica appeared in concert on January 17 before an enthusiastic audience, being assisted by William Morse Rummel, violinist, who played effectively many selections by various composers. Mme. Nordica sang with that charm, ease and sympathy which is generally associated with her work. She offered a number of French, German and English songs and an aria from "Madama Butterfly," which especially pleased her hearers. Both artists were warmly received and obliged to respond to several encores. Romayne Simmons made an excellent accompanist.

W. H.

Pianist Opens Southern Tour with Washington Recital

WASHINGTON, D. C., Jan. 21.—The piano recital by Clarine McCarty proved to be a most artistic event, for Miss McCarty displayed not only intelligent interpretation but technic, power and sympathy. Miss McCarty was assisted in her recital by Paul Bleyden, tenor, who was well received, his pianissimi being particularly effective. Miss McCarty has left for a short tour through the South.

W. H.



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## CLUBS OFFER PRIZES FOR COMPOSERS

David Bispham a Member of Committee to Select Opera for Presentation at Panama Exposition—Various Awards for Works to Be Performed at Biennial Meeting of National Federation in Chicago

THE American Music Committee of the National Federation of Musical Clubs is developing a plan for a prize competition for an American grand opera by an American composer, the successful opera to be produced in California at the Federation's 1915 Biennial Festival during the Panama Exposition. The members of the American Music Committee are: Mrs. Emerson H. Brush of Chicago, Mrs. Jason Walker of Memphis, Tenn.; Mrs. David Allen Campbell of Kansas City, Mo.; Mrs. E. T. Tobe of Memphis, Tenn., and David Bispham, the noted baritone. The three first mentioned members have been very active in arousing interest in the opera competition among citizens of Los Angeles. The opera is to have its first presentation in Los Angeles before the Biennial Festival of the Federation, which will be held in that city in 1915, providing the opera is produced here.

The most important event of the biennial meeting at Chicago in April will be the prize competition for American composers. This year there will be eight general prizes and three special prizes for women. Some of the prize compositions for this year will be given during the Chicago meeting. The Theodore Thomas Orchestra will give one concert and perform one or two of the prize numbers. It is hoped that the choral number will be given by one of the local choral societies. The children's cantata will be given by children of the public schools. One concert will be given by members of the Amateur Musical Club and the Lake View Musical Society, while another concert will be given by musical representatives from clubs all over the United States.

There will be one artist recital and several lecture recitals; also symposiums on "American Music" and "Public School Music." The headquarters of the Biennial will be in the Congress Hotel. The opening reception on Monday, April 21, will be held in Art Institute and the galleries of paintings will be open to visitors.

Artists' Recital Increases Membership

In the Matinée Musicale, of Duluth, Minn., the latest innovation is the "Piano Teachers' Round Table," which meets once a month with a competent leader to discuss matters of interest to piano teachers. Among the artists who have appeared before the club are George Hamlin, Herbert Witherspoon, Charles W. Clark, Christine Miller, Mme. Corinne Rider-Kelsey, Claude Cunningham, Mme. Bloomfield Zeisler, Ottokar Malck, Mary Wood Chase, and the Kneisel Quartet, the Olive Meade Quartet and the Flonzaley Quartet. A charming afternoon was given at the club recently by members of the Thursday Musicale of Minneapolis and in February the members of the Schubert Club of St. Paul will give a program. The concert on January 2 by Mme. Rider-Kelsey and Mr. Cunningham attracted the largest audience ever drawn to any concert of the club and the result was a greatly increased membership.

The Renaissance Music Circle of Memphis, Tenn., on January 8 gave a program by Miss Farrington, Mrs. Caruthers Lancaster, Katharine Bell, Mrs. Albert W. Biggs, Mrs. A. I. Falls, Mrs. W. W. Deupree, Miss Scherer and Betty Riddick.

The Music Circle of the Lyndon Union Club is to spend the Winter in the study of the following American composers: Horatio W. Parker, Mrs. H. A. Beach, George W. Chadwick, Edward A. MacDowell, Marie von Hammer, Ethelbert Nevin, Henry K. Hadley, Dudley Buck, Jessie L. Gaynor and W. H. Neidlinger.

The Hutchinson Music Club of Hutchinson, Kan., has successfully brought a number of artists to Hutchinson, among them Paulo Gruppe, the young cellist. This season is being devoted to the study of the musicians of Italy.

"The Clef" of Lewiston, Me., gave a program of "Our Favorites" on January 3, the contributing members being Mrs. Kinsley, Miss Smith, Miss Blouin, Miss Watson, Mrs. Sturgis, Miss Greenleaf, Miss Pottle and Miss Blouin.

The Philomel Piano Club of Warren, Pa., is spending this season in the study of American music. There will be a lecture on "Public School Music," followed by a

demonstration conducted by Miss Hartz. The last program was presented by Mrs. Brann, Mrs. Hill, Mrs. Humiston, Mrs. Geracimos, Miss Crawford, Miss Hunter, Miss Rockwell, Miss Gerould, Mrs. McCalmont, Mrs. Meacham and Mrs. Russell.

The Cecilian Club, of Freehold, N. J., celebrated Christmas with a program of chorals and choruses sung by members of the club assisted by members of the Freehold Choral Society.

Kansas City as "Musical Mecca"

The "Cameron Musical Club" of Cameron, Mo., held an anniversary meeting on the second Thursday in January. The club has been creating a broader culture and the members go to Kansas City, their musical Mecca, whenever there is any special musical attraction. During January the club has been making a study of modern French composers, also a short review of modern Russian composers and their music.

A pianoforte lecture recital by Edward Baxter Perry was given under the auspices of the Marcato Musical Club of Clarksburg, W. Va., on January 13. An artist recital, also under the auspices of the same club, took place on January 16 with Liza Lehman's cycle, "In a Persian Garden," and separate numbers presented by the Song Cycle Quartet, composed of Mrs. Clara Barton Ginn, Alma Beck, George Keller and Stanley Baughmann, with Betty Gould, pianist.

The Saturday Music Circle of New Orleans had a brilliant and interesting evening on January 4, with a feature in the Henry Smart cantata, "The Fishermained," sung by the vocalists of the circle under the direction of Mrs. Bott.

The Pianists' Club of Hope, Ark., is conducting its work in the domain of American music with reviews of textbook by leading critics.

E. W. RULON, Press Secretary.

### CHRISTINE MILLER IN OMAHA

Contralto Welcomed in Glee Concert—  
Mme. Calvé's Recital

OMAHA, Neb., Jan. 18.—Of the many glee club concerts given in this city that of the Creighton College Glee Club, on Wednesday evening was of greatest artistic worth, under the direction of Mr. Kersey. Christine Miller was the visiting artist of the evening, and she deepened the favorable impression which she made here on a former occasion. She displayed a voice of most agreeable quality, clear enunciation and graphic interpretation, prefacing each song with a few words of explanation. As her accompanist Jean Duffield again distinguished himself. Max Landow played several piano numbers in an artistic manner. To a choral accompaniment a Spanish Dance was given by Virginia Crofoot and Wadleigh Barton.

The last meeting of the Music Department of the Omaha Women's Club, Ruth Ganson, leader, took the form of a program of folk music, under the direction of Helen Kackin.

Mme. Calvé sang at the Brandeis Theater before a brilliant and appreciative audience. Her program included selections from "Cavalleria," "Carmen," and "Pagliacci," together with a "Mefistofele" aria, by Boito, and an old French folk song, and was further augmented by encores. Mme. Calvé was in exquisite voice and she was well supported by Galileo Gasparri. Emilio Renaud attained distinct success, both as accompanist and in solos.

E. L. W.

### Say Tenor Threatened to Kill Hammerstein

LONDON, Jan. 17.—Counsel for Oscar Hammerstein related that a tenor named Zamco, engaged to sing last year at the London Opera House, threatened to kill the impresario when an appeal from a judgment for \$200 was made in behalf of Mr. Hammerstein to-day in the Divisional Court. Zamco's engagement was for four performances, but Mr. Hammerstein considered his work at rehearsal faulty and refused to allow him to appear. Zamco flew into a rage, and Mr. Hammerstein said threatened to kill him.

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Spanish Tenor

**IDA DIVINOFF**

Russian Violinist

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## Music to Play Large Part in Washington's Big Suffrage Parade

WASHINGTON, D. C., Jan. 25.—Thanks to the efforts of Flora Wilson, the concert soprano and daughter of the Secretary of Agriculture, music is to play a large part in the woman suffrage parade on March 3, a demonstration designed to call the attention of the incoming administration to the wide extent of the movement. Miss Wilson has arranged to have world-renowned singers appear on the floats and in the tableaux and has already obtained Mme. Nordica's consent to represent Columbia. Miss Wilson also announces that singing societies will participate from Columbus, O., Sacramento, Cal., Pittsburgh, Cincinnati, Baltimore, Omaha, Detroit, Spokane Wash., and Philadelphia, and also the Mendelssohn Glee Club of New York and the Handel and Haydn Society of Boston.

## Organist Warren to Contribute to Moving Picture Uplift

In an effort to uplift the standards of moving picture theaters, Richard Henry Warren, organist Church of the Ascension, New York, has announced that he will enter the field, replacing the piano and drum combination usually accompanying moving picture displays with organ music of high class. He believes that this work will represent an important advance toward emphasizing the educational value of the pictures. Mr. Warren's first appearance will be in Rochester, N. Y., where he will play a \$50,000 instrument especially designed for theatrical purposes. Mr. Warren was organist of St. Bartholomew's Church, New York, for nineteen years until 1905 and conducted the Church Choral Society for thirteen years.

## Norman Wilks's American Tour Due to Colonel Higginson

Norman Wilks, the young English pianist who recently arrived in America for a tour, is indebted to Col. Henry Lee Higginson, of Boston, for this opportunity of appearing before American music lovers. Mr. Wilks was giving his first recital in London in the Spring of 1911, at which the Colonel was present, and the young artist made such an impression upon the founder and supporter of the Boston Symphony Orchestra as to cause him to induce Mr. Wilks to cross the Atlantic. Mr. Wilks will play a number of recitals, but his chief work will be as soloist with the Boston Symphony.

## Hammerstein Wins Appeal in London Suit

LONDON, Jan. 21.—Oscar Hammerstein to-day won his appeal from the award of \$200 to the Russian tenor, Zamco, and a new trial was ordered. Hammerstein refused to allow the tenor to sing at the London Opera House last August because, the impresario said, he "would not do." Thereupon Zamco obtained the judgment which was set aside to-day.

## CHALIAPINE ESSAYS NEW ROLE OF STAGE MANAGER

Moussorgsky Opera Sung Under Bass's Direction in St. Petersburg—Praise for Busoni and Parlow

ST. PETERSBURG, Russia, Dec. 19.—The Imperial Maria Opera House recently brought out the operas of Moussorgsky, "Boris Godounow" and "Chowantschina," with Chaliapine in both principal parts. In the latter opera Chaliapine not only presented himself as an astonishingly fine performer as *Dossophei* but as a splendid stage manager. The opera, as presented according to his plans, produces an indelible impression.

The Ferruccio Busoni concerts in Russia met with great artistic as well as material success. Even if Busoni's Chopin did not fully satisfy us, as Slavs, nevertheless his Bach, Liszt and Beethoven produced the deepest sort of impression.

A recent death was that of the composer Lyssenko, famous as a collector and master of harmonization of small Russian national songs, the author of different operas on Russian life and musical illustrator of Scheftchenko, the Russian poet.

The Kussewitsky concerts are winning the sympathy of our public more and more. The program of the first concert included Beethoven's Fourth Symphony and E Flat Piano Concerto, with Busoni; Wagner's "Bacchanale," from "Tannhäuser"; Liszt's "Danse Macabre," for piano and orchestra, with Busoni. His second concert, devoted to Debussy and Scriabine, introduced also a work of the recently discovered and original and gifted composer, Fanelli. The third concert represented conjointly Brahms with the Symphony in D and Strauss, with songs and "Heldenleben."

Siloti gave two popular concerts and five subscription symphony concerts, the fourth of which was dedicated to Glazounoff on the anniversary of his thirty years' activity as composer. Of the newest Russian music executed at the above concerts, especial mention must be made of "Au soleil," composed by Wassilenko, from Moscow, and selections from the ballet, "Metamorphose," after Ovid, by the St. Petersburg composer, Steinberg.

The Russian Musical Society gave three subscription concerts under the leadership of Safonoff. The first concert included: Beethoven, "Leonore" Overture, No. 3; Gluck, Scenes from "Orpheus," with Frau Voluntas, from Vienna; Sgambati, "Te Deum"; Widor, Choral and Variations for harp and orchestra; Glière, Symphony in E Minor. On the second night Mr. Safonoff gave us a Tschaikowsky program, including the Fifth Symphony; Suite, "Mozartiana"; the Violin Concerto, beautifully executed by Kathleen Parlow, and the Overture "1812." The program of the third concert consisted of Rimsky-Korsakow's "A Night at the Mountain"; "Triglaw," from his opera ballet, "Mlada"; air from his opera, "Servilia," sung by Mme. Nesti-

anova, from Moscow; Rubinstein's three Persian songs, and Scriabine's "Poème d'Extase." This last named composition, having been heard a few times recently, is gaining more and more favor with our public.

Count Scheremeteff lately gave five of his historical concerts, beginning with Gluck and leading up to Glinka. S. R.

## NATIONAL PROGRAMS FEATURED BY THE SCHUBERT QUARTET



The Schubert Quartet—Left to Right: Mildred Graham Reardon, George Warren Reardon, Forrest Robert Lamont and Marie Bossé Morrisey

Among the few vocal quartets who have remained in the concert field for a number of seasons is the Schubert Quartet of New York, Mildred Graham Reardon, soprano; Marie Bossé Morrisey, contralto; Forrest Robert Lamont, tenor, and George Warren Reardon, baritone. With the exception of a change in the contralto the personnel of the quartet is identical with that with which it began, and constant rehearsing has produced an ensemble of noteworthy qualities.

The present season is a busy one for the quartet, their recent appearance including a morning of "English Madrigals" at the Hotel Plaza, New York, while they are booked well later, singing at a concert at the Astor on January 27, for the Ladies' Choral Club, New Rochelle, on the 28th, for the Knickerbocker Club in Brooklyn on February 12 and three days at the Winter Chautauqua at Bridgeport, Conn., on February 17, 18 and 19, this being a reengagement, and an appearance before the Rubinstein Club, New York, on March 15, also a reengagement. A recent innovation in their work has been the preparation of entire programs of all English, German, Scotch, Irish songs, which they give unassisted. These consist of a miscellaneous first part and a second part in which they perform one of the many song cycles in their repertoire.

The recent Brighton (England) Festival, at which the complete "Ring" Cycle was sung in concert form, resulted in a net profit of \$1,000.

## Mendelssohn Glee Club to Sing New American Choral Work

The Mendelssohn Glee Club, at its second concert in Aeolian Hall on February 4 will take an important step in fostering American composition, as Clarence Dickinson, the conductor, will then present "Before the Dawn," composed by W. Franke-Harling. The work is based on Le Gallienne's "Odes of Hafiz." Reed Miller assumes the vocal solo and Lilian Littlehales is to play the 'cello part, while Charles Baker will be at the piano and the composer at the organ.

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## FEW BRAVURA PIECES IN THIS GODOWSKY RECITAL

Pianist Refuses to Present Himself to Los Angeles as Technical Specialist  
—Vicarino's "Thaïs"

LOS ANGELES, Jan. 14.—Leading the local musical events in interest last week was the recital of Leopold Godowsky. He appeared on the "Behymonic" course of concerts—a shortening of the term "Behymonic-Philharmonic"—and before a large audience. His program contained few bravura pieces, the added Liszt "Campanella" and an arrangement of his own of a Strauss waltz being the lone examples. A Beethoven and a Chopin sonata, with other numbers of classical, rather than pyrotechnical interest, made up his program. Evidently the technical wizard is going to "down" the idea that he is a technical specialist, and show that his field is as wide as the literature of the piano.

At the program given by the Los Angeles Symphony Orchestra, under Harley Hamilton, last Friday, that band of players demonstrated a decided improvement over the preceding concert. The program included a piece called "The Sustained C," by Adolf Tandler, a local violinist, conducted by the composer. Throughout the piece the basses linger on the low "C" and over this Mr. Tandler has written a work which is more than creditable. The Schumann "Fourth" was the symphony offered, the third time it has been given at these concerts, and it was played with fine spirit. Coleridge-Taylor's "Danse Nègre" closed the program. The soloist was Juan de la Cruz, baritone, whose naturally good voice appeared to better advantage in the lighter of the four solos he offered than in the overwhelming "Wotan's Farewell."

At the annual dinner of the Gamut Club last week the chief guests were Mr. and Mrs. Godowsky. At the election of officers the following board of directors was chosen: F. W. Blanchard, L. E. Behymer, C. E. Pemberton, R. W. Wade, Andrew W. Francicco. The reports of the president and of the secretary showed the club to be in a flourishing condition, with a total membership of 532 and an active list of 330.

Margaret Jarman, contralto, was the soloist of the last People's Orchestra concert. She is one of the best of the local singers and has had considerable operatic experience. The program, conducted by Director Lebegott, included the Prelude to "Lohengrin," the "Peer Gynt" Suite and an overture by Rudolf Kopp, a local violinist.

In the presentation of "Thaïs" last night, at the Auditorium, by the Lambardi Opera Company, that organization touched its high mark. The name part was sung by Regina Vicarino with much success, and the opera was well mounted. This makes the seventh week the Lambardi company has sung at this house this season, which certainly speaks well for the satisfaction it gives Los Angeles music lovers. W. F. G.

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## NEW MUSIC-VOCAL AND INSTRUMENTAL

Two violin works of more than passing interest by Edwin Grasse, the blind violinist, appear from the Schirmer press. They are a Sonata in C, op. 14, for Violin and Piano,\* and a Scherzo Capriccioso, op. 19, for the same instruments.

Mr. Grasse's gifts as a violinist are well known; as a composer his talents are of even greater proportions. His ability in the latter field is almost miraculous, for he dictates his musical thoughts, having them all clearly planned in his mind. The sonata, which is in four movements, *Allegro moderato*, *Allegro scherzando*, *Andante amoro*so and *Allegro appassionato*, is a beautiful work and one that few contemporary composers have surpassed in melodic loveliness. There is a Brahmsian feeling in the first movement whose opening theme bears

a rhythmic relation to the A Major Sonata of the Viennese master, but taken as a whole the work has individuality of style. Its *scherzo* is captivating and will be successful even as a detached number. The violin part is, as might be expected, idiomatically conceived and very effective and the piano writing is likewise happy. It is inscribed to Eugen Ysaye.

The "Scherzo Capriccioso" shows cleverness of invention and is a solo piece that cannot fail to win an audience. Mr. Grasse's mode of expression is here quite modern and his effects, dissonant and otherwise, very successfully handled. It is inscribed to Maud Powell, who is playing it on her present tour.

\*SONATA IN C. For Violin and Piano. By Edwin Grasse, op. 14. Price, \$3.00. "SCHERZO CAPRICCISO." For Violin with Piano Accompaniment. By Edwin Grasse, op. 19. Price, \$1.00. Both published by G. Schirmer, New York.

\* \* \*

TSCHAIKOWSKYITES may well rejoice for the Oliver Ditson Company has added to its sterling series "The Musician's Library," a volume of "Forty Songs by Peter Ilyitch Tschaikowsky."† They have been edited by James Huneker, who has exercised his wonted artistic discretion in selecting them from Tschaikowsky's large quota of songs. Mr. Huneker's essay on the Russian composer, found at the beginning of the volume, is splendid and quite in his best style.

Mr. Huneker says appropriately: "As a song composer Tschaikowsky is not uniformly at his greatest. His genius demanded the complicated apparatus of the modern orchestra fully to express itself. Yet he has left over a hundred lyrics, a dozen of which place him in the angelic choir led by Franz Schubert and composed of Schumann, Robert Franz, Brahms and Richard Strauss."

Of the well-known songs of Tschaikowsky one finds included "At the Ball," "Don Juan's Serenade," "A Legend (Christ when a child)," "Mignon's Song," "None but the Lonely Heart," "A Night of Stars," "Whether Day Dawns" and "He Truly Loved Me So." Many fine ones, little known, are in the volume and these too will doubtless be heard from American singers in the future.

As great a variety as one can achieve in selecting from the works of so pessimistic a genius is a quality which this volume possesses. As to its general appearance one need but record that it is uniform with the other volumes in its series. The publishers are to be commended on the excellent English translations which they have had made for the original poems. This work has fallen to the lot of Charles Fonteyn Manney, possessor of a decided gift in literary work as well as in musical composition; Frederick H. Martens, a rising young American poet, who has done twelve of them admirably; Nathan Haskell Dole, Arthur Westbrook, Isabella G. Parker, Alexander Blaess, Isidora Martinez and Samuel Richards Gaines. The volume is published both for high and low voices.

†"FORTY SONGS BY PETER ILYITCH TSCHAIKOWSKY." Edited by James Huneker. Published by the Oliver Ditson Company, Boston, Mass. "THE MUSICIAN'S LIBRARY." Price, paper \$1.50, cloth \$2.50.

\* \* \*

THE composer who undertakes to find musical expression for Browning is truly courageous. Few succeed, for it is a mighty task. A recent attempt is a setting by John W. Worth of "In a Gondola."‡ The composer has conceived it for soprano, tenor and a speaking voice with piano accompaniment. In a degree he has written music that expresses many of the sentiments of the poet, but his structure lacks bigness and his harmonies seem at times a trifle forced. It is difficult, however, to judge a work of this kind until one has heard it performed.

‡"IN A GONDOLA." Set to Music for Soprano, Tenor and Speaking Voice with Piano Accompaniment. By John W. Worth. Published by the H. W. Gray Co., New York. Price \$1.50.

\* \* \*

STILL another musician has set to music the beautiful lines of Goethe, "Über allen Gipfeln ist Ruh," lines that have been set as often as "Du bist wie eine Blume" and "Wenn ich in deine Augen seh" of Heine. The composer this time is Carl Hahn and he has found a happy musical equivalent for the text. There is the spirit of Schubert in the frankly Teutonic

essence of Mr. Hahn's music and there is beauty in his melodic writing. The accompaniment, in simple eighth notes, is expressive and appropriate and the entire song shows good musicianship and a feeling for the finer things in musical art. It is for a low voice.

An acceptable English translation is printed in addition to the original German.

†"NACHTLIED." Song for a Low Voice. By Carl Hahn. Published by Breitkopf & Härtel, New York. Price, 40 cents.

\* \* \*

A MONG the new pieces† that will be serviceable as teaching material there figure a large number from the press of Arthur P. Schmidt. Simple pieces by Henri Van Gael are "Playmates," "At the Party," "In the Orchard" and "The Shepherd's Evening Hour," all designed to meet certain requirements of the teacher. In more advanced style are an "Echo Song" and "Little Chatterbox" by Nicolai Von Wilm and Benno Froede's "Merriment." Frank Lynes has a set of "Winter Pastimes" that are pleasant little musical pictures which are also meant for teaching. All of them are carefully edited and fingered and the editions are in every case of a high order, in fact up to the standard of the house which has issued them. A. W. K.

†"PLAYMATES," "AT THE PARTY," "IN THE ORCHARD," "THE SHEPHERD'S EVENING HOUR," Four Compositions for the Piano. By Henri Van Gael, op. 168, 170, 171 and 173. Price, 40 and 50 cents each. "ECHO SONG," "LITTLE CHATTERBOX." Two Compositions for the Piano. By Nicolai von Wilm, op. 245. Price, 40 cents each. "MERRIMENT." For the Piano. By Benno Froede, op. 28. Price, 40 cents. "WINTER PASTIMES," Eight Compositions for the Piano. By Frank Lynes, op. 56. Price, 40 cents each. All published by Arthur P. Schmidt, Boston, Mass.

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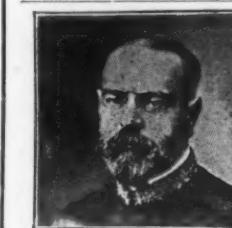
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## SAMETINI THOMAS ORCHESTRA SOLOIST

Conductor Stock's Program Altered Through Illness of Elman—  
Ysaye in Wonderful Form for His Second Chicago Recital—  
Apollo Club Joins with Opera Forces in Wagner Anniversary Concert

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, January 27, 1913.

A climax to a week of sudden changes of plan was the non-appearance at the pair of Thomas Orchestra concerts of Mischa Elman, the announced soloist, who was ill of grippe in a Madison, Wis., hospital. As a result Conductor Stock called upon Leon Sametini, the new head of the violin department of the Chicago Musical College, who substituted the Brahms Concerto for the Saint-Saëns B Minor which Elman had selected.

The program opened with the Bach B Minor Suite and its eight varied movements, with almost as many obbligato soloists, brought the men forward from the ranks of the orchestra to be seated about the conductor like the solo singers at an oratorio performance. The orchestra seemed on Saturday evening to lack something of the unanimity and general fineness of phrasing which might have been expected. In such numbers as the Mrazek Symphonic Burlesque, after Wilhelm Busch's "Max and Moritz," which was presented at an earlier concert as one of the season's novelties and was repeated on this occasion, there was, however, abundant opportunity for a display of that virtuosity which is one of the characteristic attributes of the performances of Conductor Stock's aggregation. Another first performance in Chicago was added to the record with the Weingartner overture "Lustspiel," which was published last summer, first performed in Cologne under the composer's direction, and was introduced in America by Stransky at a Philharmonic concert in New York about the middle of November. It is well conceived and worked out with some display of technic, but lacks the compelling force to make it effective.

The soloist coming at the end of the program found the audience somewhat tired, especially when it came to rallying to the requirements of the Brahms Concerto, a work which is quite enough in itself for a whole musical meal. Despite the disappointment at the non-appearance of Elman the audience received Mr. Sametini graciously. His playing demonstrated that he is the possessor of an adequate technical equipment.

### Ysaye's Second Recital

Sunday afternoon brought another deluge of musical offerings, with Ysaye topping the list, in a recital before a sold-out house in Orchestra Hall. Even in the makeup of his program there were characteristic Ysaye touches. After the Mozart D Major Sonata, Bruch's G Minor Concerto, the first and most popular one, came in for a reading which was of wonderful power, especially in the last movement. A "Poème" by Chausson, who was a disciple of César Franck and inherited much of the atmosphere which is generally termed mysticism in this connection, was played in a manner such as is seldom witnessed.

The Kneisel Quartet also played the second number in this year's series under Wight Neumann at the Studebaker, with Willem Willeke as the soloist. There was indeed a large house for a chamber music concert, and the audience was, in addition, decidedly appreciative—even enthusiastic—for Mr. Willeke was recalled some seven times after his selection, and that a Bach Suite in C Major for violoncello alone. Perhaps the divine trinity of music and von Bülow, the three great B's of Bach, Beethoven and Brahms, of whose works the program was compiled, gave some guarantee which prevented any misplacing of enthusiasm.

### Wagner Celebration a Gala Event

The Apollo Club combined with the Opera forces for a big event on Sunday afternoon in the Auditorium which was a Wagner anniversary concert, enlisting nine of the opera artists, together with the full orchestra, and the Apollo singers *en masse*. The most unusual offering of the afternoon was perhaps the group of three Wagner songs, "Der Engel," "Schmerzen" and "Traume," as sung by Mme. Julia Claussen to orchestral accompaniment after the arrangement by Felix Mottl. Apparently suffering from sudden changes in climate, she was nevertheless enabled to infuse enough of dramatic intensity to more than make up for any deficiencies, and she fully bore out earlier impressions as an artist of outstanding rank in concert as in opera.

The occasion was also one of special

felicitation for Signor Campanini, at what was announced as the last of the Sunday afternoon Campanini concerts. In the climax he built up with the ensemble of six soloists and the chorus and orchestra in the Prayer and Finale, from the first act of "Lohengrin," with Henri Scott giving of his best in the "Königsgebet," there was a remarkable display of that control over the forces at his command which has enabled him to make some of the most lasting of impressions among the varied events of this year's memorable series of operatic performances. Among the soloists none achieved a greater personal triumph than

Clarence Whitehill with his *Hans Sachs* monologue from the "Meistersinger." Perhaps on account of the concert surroundings, his singing contained less of that over-robust declamation which so often associates itself with the operas of Wagner, and took on more of the lyric element wherein Mr. Whitehill's vocalism is supreme.

George Hamlin achieved another of the successes of the afternoon with his singing of the "Prize Song." In the Quintet Edna Darch took the place of Miss Riegelman and Margaret Keyes and Messrs. Whitehill, Hamlin and Schoenert completed the cast. The episode between Siegmund and Sieglinde in "Die Walküre" was given by Schoenert and Jane Osborn-Hannah, and it must be said that, as Mr. Schoenert accustoms himself to the surroundings, his work shows many qualities of excellence which were not evident at his first appearance. When he is properly cast, his voice takes on a quality which is decidedly pleasing, with both warmth and resonance.

NICHOLAS DEVORE.

## SHIFTING OF CASTS AT DIPPEL OPERA

Illness of Mme. Tetrazzini Results in Some Disappointments—Mabel Riegelman Substitutes at Short Notice for Maggie Teyte in "Mignon" and Jenny Dufau Sings "Lucia"—Parelli's "Quarreling Lovers" Feature of Gala Performance

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, Jan. 26, 1913.

THERE was a shifting of the cast in the second hearing of "Die Walküre" at the Opera, on January 16, whereby Julia Claussen appeared as Fricka, Mme. Saltzman-Stevens as Brünnhilde and Jane Osborn-Hannah was Sieglinde. Dalmorès as Siegmund was replaced by the new tenor, Schoenert, and he made an excellent impression, so strongly contrasted with his previous performances that he hardly seemed the same singer. Henri Scott as Hunding and Clarence Whitehill as Wotan gave the same excellent portrayals.

As Fricka, Mme. Claussen not only gave evidence of her remarkable versatility, but she elevated the episode far above mere haggling. Her stage demeanor was at all times commanding, and at no point in her compass was there discernible the slightest weakness or even the expenditure of undue vocal effort.

The Brünnhilde of Mme. Saltzman-Stevens was also one of much charm, and the excellence of her enunciation without sacrifice of vocal purity was not the least of her points of merit. Mme. Hannah's work was marked, especially in the first act, with many attributes of more than ordinary merit.

Tetrazzini's reappearance in "Traviata" on Saturday afternoon, January 18, brought forward the new tenor, Giorgini, whose success in "Bohème" was so marked. His voice proved to be all that the first hearing indicated, excepting that the extreme ease of its production sometimes seemed to lessen its effectiveness in dramatic qualities, not an undesirable shortcoming in this work. Mme. Tetrazzini aroused the expectant audience to a high pitch of enthusiasm. Sammarco was a vocally satisfying Father.

At the evening performance of "Mignon" Maggie Teyte was supplanted on short notice by Mabel Riegelman, the emergency offering her another excellent opportunity for showing her serviceability. Her work was received with enthusiastic acclaim, as was that of several of the members in the cast, for encores were demanded not only from Miss Riegelman, but from Campagnola, who took the rôle of *Wilhelm Meister* for the first time here, and from Jennie Dufau as *Philine*, Ruby Heyl as *Frederic* and Huberdeau, who again gave an excellent portrayal of *Lotario*. Warnery was the *Laerte* and Nicolay the *Jarno*.

Chief among the disappointments of the last week was the sold-out house which had expected to greet Mme. Tetrazzini on her second appearance, announced for Thursday afternoon, in "Lucia." The fact that she was too ill to appear partially assuaged the feelings of the assembled audience, but did not prevent a mild riot at the box-office on the part of those who wished their money back, or desired to exchange their seats for later performances. The larger portion of the audience remained, however, and Jennie Dufau stepped into the breach and carried through the rôle in highly creditable fashion. Giorgini was the *Edgardo* and Polese, borrowed from Boston, was *Lord Ashton*, with Henri Scott as *Raimondo*.

In Tuesday evening's "Rigoletto" Mme. Tetrazzini materialized according to schedule. With Giorgini as *The Duke* and Sam-

marco as the *Jester*, there was a performance which gladdened the hearts of those auditors who dwell near the roof.

### Maggie Teyte's Farewell

The farewell performance of Maggie Teyte, on Monday evening, in "La Bohème" brought to her support two new characterizations of *Rodolfo* and *Marcello* in Leon Campagnola, one of the newer members of the company, and Giovanni Polese, from the Boston company. Together with the *Schaunard* of Nicolo Fossetta and the *Colline* of Huberdeau there was a rollicking quartet of Bohemians. Campagnola enlivened the action immensely by his original "stage business." Mabel Riegelman was given another opportunity as *Musette* and it was gratifying to observe the progress in freedom and finish with which her work is marked, as an increasing opportunity is afforded. Mr. Parelli conducted with considerable sympathy and excellent control.

On Thursday evening the announced repetition of "Noel" was withdrawn in favor of "Mignon," also giving an opportunity for Miss Riegelmann to repeat her characterization of the title rôle, with the original cast.

Friday night was the grand gala performance, and although Mme. Tetrazzini could not add to the glamor of the occasion the house was again sold out. The program was very much readjusted. Mme. Claussen appeared in a different portion of "Aida" from that which it was planned to present, but the change at the last minute appeared not the least disconcerting to this routined singer.

Perhaps of most immediate interest was the first presentation of Conductor Parelli's one-act operetta, "The Quarreling Lovers," and it offered opportunity for some excellent singing in the rôles which were allotted to Mmes. Zeppilli and Berat and Messrs. Giorgini and Sammarco, although the plot is somewhat commonplace and decidedly lacks opportunity for action. The music is, in the words of Felix Borowski,

## A GLORIOUS VOICE IS MME. METZGER'S

[Continued from page 1]

other hand there are certain defects and marked unevennesses in her production that not infrequently mar the equality and beauty of many of her tones. There are not a few thin spots in her medium register. The accuracy of her intonation left something to be desired and there was noticeable at times a decided tendency to flat.

Intelligence and taste rather than searching emotion were the elements most apparent in Mme. Metzger's interpretations. Nevertheless she did impart true dramatic feeling to the Bruch aria and real poignancy of sentiment to Weber's pathetic little "Folk Song." She might have been more deeply moving in the "Death and the Maiden" had she sung it a trifle more slowly. But all in all Mme. Metzger was decidedly worth hearing. It is a pity she will not be heard again this season, as more frequent appearances might reveal further qualities of excellence that had not the chance to manifest themselves last week. Her piano accompaniments were most artistically played by William Janauscheck.

The orchestral contributions consisted of Beethoven's "Prometheus" Overture, Mozart's G Minor Symphony, Strauss's "Death and Transfiguration" and Berlioz's "Ben-

"admirably melodious, well written for the voice, well scored and contains not a little humor in spite of the fact that the libretto provided little encouragement for facetiousness."

The scene from "Thaïs" given by Mary Garden and Hector Dufranne, with Warnery somewhere in the wings, was excellently done and brought forth much applause, and Mr. Kramer, the able concertmaster of the orchestra, added the "Meditation" twice over. Before the repetition of the Ballet Divertissement the first act of "Bohème" was inserted in substitution for the "Lesson Scene" from "The Barber of Seville," in which Mme. Tetrazzini had been expected to appear.

HAMLIN AND STANLEY REPEAT "THE JEWELS"

"The Jewels of the Madonna" has been given "positively its last performance" three different times this season, and it is one of the strangest incidents of the year that the two largest Saturday evening audiences were attracted by the latter two presentations, with George Hamlin and Helen Stanley as *Gennaro* and *Maliella*. Again on Saturday evening of this week were the two American artists given opportunity for the demonstration of their capabilities, and their work gives evidence of their complete mastery of the score. Sammarco was again inimitable as *Rafaelo*, and Mr. Perosio held the stage forces in better command than at the previous performance.

Still another sold-out house greeted Mary Garden and Hector Dufranne on Saturday afternoon in a performance of "Thaïs," which was one of the best in all around excellence that has ever been presented by the Chicago company. Mr. Campanini seemed to be in the best of spirits and marshaled his cohorts in flawless fashion, so that everything moved apparently without a hitch. Mr. Kramer, the concertmaster, again repeated the "Meditation." Miss Garden's familiar characterization seemed to reflect the wholesome sincerity of her associate, M. Dufranne. Even her vocalism seemed to blend the better with the genuine singing which Mr. Dufranne offered.

A truly monster affair was the reception given by Mrs. Harold McCormick in honor of the opera company, which was held in the Gold Room of the Congress Hotel, following the gala performance on Friday evening to which hosts of opera patrons were invited, responding to the extent of some thousand or more.

NICHOLAS DEVORE.

### Witherspoon Sings in Jersey City

On Wednesday night, January 15, the annual recital for the benefit of the Home of the Homeless took place in Dickinson High School, Jersey City, N. J. The auditorium was well filled with enthusiastic music lovers attracted by the renown of the artist announced. Herbert Witherspoon, basso of the Metropolitan Opera House, took the place of William Hinshaw, who was unable to keep his appointment, and received an appreciative demonstration. His numbers consisted of an aria from Verdi's "Sicilian Vespers," a work seldom heard, and two groups of songs. The singer made a specially big impression with the old Scotch melody, "Flow, Gently, Sweet Afton," the "Two Grenadiers" and "Mother O' Mine" and concluded the program with the duet from "Don Giovanni," with Yvonne de Treville.

Herbert Sachs-Hirsch, the young pianist, played Weber's "Moto Perpetu" with much skill, also a group of Chopin numbers and the Sixth Liszt Rhapsodie, in all of which he displayed finished pianism.

### A GLORIOUS VOICE IS MME. METZGER'S

"venuto Cellini" Overture. Lucidity, refinement and charm marked the performance of the Mozart, though the main theme of the first movement was taken at somewhat too rapid a pace. Beethoven's Overture is scarcely one of his choicest inspirations. The orchestral high-water mark of the evening was the superb Strauss work, of which Mr. Stransky gave a reading that was simply overpowering. The audience recalled him to the platform five times at the close and he finally made the players rise to acknowledge the applause. Mr. Stransky has done nothing better this winter.

H. F. P.

Other comments on the début of Mme. Metzger:

There remained enough of indubitable merit in all that she did to charm the ear and warm the heart and make her coming a welcome incident of the season.—*The Tribune*.

Mme. Metzger has a voice of unusual power and generous range, not always sympathetic in quality, but admirably suited to such formal and stately music as the "Achilles" air, in which she was first heard last night.—*The American*.

Her singing, moreover, was often of the sort that one hears from the more explosive type of German singers, singing which cannot be highly commended. However, she disclosed a broad dramatic style which might have placed an estimate of her on a higher level had she been singing in opera rather than concert.—*The Times*.

## LOS ANGELES GROWING FICKLE IN ATTENDANCE

Operatic Novelty and Galston Recital  
Draw Small Houses—Pianist Charms  
Local Keyboard Artists

LOS ANGELES, CAL., Jan. 20.—The most interesting musical event of the past week was the presentation of Giordano's "Andrea Chenier," by the Lambardi Opera Company. "Andrea Chenier" took sixteen years in reaching us. The none-too-large audience found this work delightful and it was presented by a good cast, including Esther Adaberto, Agostini, Nicoletti, Martini and Blanche Hamilton Fox, who also made a decided hit in her singing of *Santuzza* in "Cavalleria Rusticana" on Saturday night. She is probably the most satisfactory contralto brought here by the Lambardi company in its many years on the Coast.

The Brahms Quintet, consisting of Oskar Seiling, Adolf Tandler, Rudolf Kopp, Axel Simonson and Homer Grunn, with Esther Palliser, soprano, as soloist, gave its third concert of the season on Saturday night. The program included the Tschaikowsky Quartet, op. 11, and the Wolf-Ferrari Piano Quintet, op. 6. Miss Palliser sang a Tschaikowsky Russian folk song, Duparc's "Invitation au Voyage," and "Ocean, Thou Mighty Monster," from "Oberon," the latter with quintet accompaniment. The work of the quintet on this occasion was of marked excellence. Miss Palliser proved to be an experienced artist.

At the People's Orchestra concert last Sunday Paloma Schramm was the soloist, playing the Grieg piano concerto. Miss Schramm plays so seldom in public that this appearance became a sort of "lest we forget" reminder of the young artist's excellence. Her playing has virility and brilliancy without sacrifice of the more delicate features. The orchestra programs are growing stronger and at this concert several hundred were turned away.

At his piano recital at Blanchard Hall Gottfried Galston entertained a small audience, largely of the pianists of the city. Mr. Galston had a hard time of it, following so closely on the heels of Leopold Godowsky, but he gave a good account of himself and his art. He played with a big tone and at times showed unusual brilliancy. His Chopin Preludes were given with a style and delightful finish. In his interpretation of a Schumann sonata he was less successful, while on the other hand his Brahms was a delight. The prominent characteristic of his playing is its brilliancy, combined with intellectuality.

W. F. G.

## WHITEHILL PEABODY RECITAL

Chicago Opera Baritone Happy in His Selections from Various Schools

BALTIMORE, Jan. 27.—Clarence Whitehill, the Chicago Opera Company baritone, was most successful in his recital at the Peabody Conservatory January 24. He opened effectively with Wagner's "Evening Star," which was followed artistically by selections by Seechi, Lully and DeLara; two songs by Rubinstein and Schubert's "Der Doppelgänger." Brahms's "Standchen" was charmingly delivered, as were Hugo Wolf's "Der Freund" and "Gesang Weylas." Mr. Whitehill gave an excellent performance of "Traum Durch Die Dämmerung" and "Cäcilie," by Richard Strauss.

He was equally successful in Faure's "L'Automne," Debussy's "Romance" and Bizet's "Quand la Flamme de l'Amour." Sidney Homer's "Uncle Rome" was made particularly interesting. Hadley's "Egyptian War Song" concluded the program stirringly, and owing to the enthusiastic demands of the audience Mr. Whitehill added another number. He displayed remarkable interpretative gifts as well as resonance and extended range.

W. J. R.

Organ and Piano Recitals at Peabody Conservatory

BALTIMORE, Jan. 20.—Mortimer Browning, organist and choir director of the East Baltimore Station M. E. Church, gave a fine organ recital at the Peabody Conservatory Sunday, January 19. A recital of high merit was given at the conservatory, January 15, by advanced piano students of Ludwig Breitner, including Edward Hargrave, Fredrika Perlman, Thomas W. Larimore, Lavinia Jones and Rose Marie Barry. Emmanuel Wad, of the Peabody faculty, gave a highly pleasing piano recital at the conservatory on January 17.

W. J. R.

## Flonzaleys in Alabama Series

SELMA, ALA., Jan. 19.—Louis Merkel presented the Flonzaley Quartet in the second concert of his series on January 18 and the audience was enraptured by the exquisite qualities of the Flonzaleys' art. The program included the Mozart D Major Quar-

tet, the Tschaikowsky D Major, with the favorite Andante Cantabile, which was highly appreciated, and the Bach Suite for cello alone, in C major, which was played by Iwan D'Archambeau with such skill that an encore was demanded.

## THREE THOUSAND TURNED AWAY FROM CITY CONCERT

Hundreds Wait for Hour in Below-Zero Weather for Opening of Doors at St. Paul Auditorium

ST. PAUL, MINN., Jan. 21.—Below-zero weather did not stand in the way of 6,500 people who responded on Monday night to the invitation of municipal authorities to attend a free concert in the Auditorium. Of this number about 3,500 found entrance, the remaining 3,000 being turned away for lack of seats.

This demonstration may be traced to the action taken by the city council in voting a large appropriation for the giving of municipal concerts. It is an experiment designed by Mayor Kellar and his associates to afford the same opportunity for the people during the Winter as that offered by the band concerts in the parks during the Summer.

Hundreds of people were waiting at six-thirty, the crowd growing in numbers during an hour of waiting on a bitter cold night until the doors were opened at seven-thirty. All classes of people were represented in the waiting throng, which later found entertainment in a program of varied character, lasting over three hours.

The Minnesota State Band, under the direction of A. L. Snyder, played selections from "Faust," "Tales of Hoffmann," "William Tell," and various lighter numbers. Robert E. Gehan, baritone, sang a group of songs. A condensed version of "Girofle-Girofia" was presented by Florence Glover, E. F. McCrumish and E. M. Hooper.

Leon Rains, heralded as an operatic baritone equally at home in the field of *Lieder* singing, amply sustained the forecast in a recital program last night. Dignity, dramatic force and poetic significance were manifest in his several numbers. The program was designed to reflect the lights and shadows with the relief of contrast.

Schubert's "Der Doppelgänger" and "Der Wanderer" and Wolf's "Verbor-enheit" appealed with poignant significance, leading with Strauss's "Lied des Steinklopfers," in favor of the audience.

Eight English songs found a place on the program and with one or two exceptions somehow failed to arouse the same enthusiasm as did the above-named—and this before an English-speaking audience. "Ho! Jolly Jenkins," arranged by Sullivan, served as a contrasting relief and Homer's "Pauper's Drive" called out a response from the audience. "Fireside Bliss" and "Sleep," by Roland Bocquet, Mr. Rains, accompanist, were not highly interesting in themselves, but were given the same artistic consideration which characterized Mr. Rains's other work.

F. L. C. B.

Fairmont Bass-Baritone Scores with Damrosch Orchestra

FAIRMONT, W. VA., Jan. 22.—The New York Symphony Orchestra, Walter Damrosch, conductor, appeared before a large audience last night, scoring the greatest success of the season. The program was a particularly well balanced one, containing the Beethoven Fifth Symphony, the Ravel "Mother Goose" Suite and numbers by Goldmark, Wagner and Tschaikowsky, all of which were given with marvelous finish and great beauty of tone. The soloist of the evening was Aubrey W. Martin, director of music at the Fairmont State Normal School, whose singing aroused the audience to high enthusiasm. Mr. Martin's bass-baritone voice is one of much beauty and resonance and absolutely true to pitch. He displayed an admirable sense of rhythm, a fine stage presence, and considerable personal magnetism. Mr. Martin sang "Honor and Arms," from Handel's "Samson," with ease and flexibility, his breath control enabling him to sing the lengthy florid passages without seeming effort.

## New Choir for Volunteer Engagements

A new chorus, the *Æolian* Choir, has recently been formed in New York for the purpose of presenting the better religious and secular musical compositions in as free a manner as possible. The director of this choir, N. Lindsay Norden, conceived the idea of doing what might be termed missionary musical work. That is, the choir offers its services for any event, religious or otherwise, where its efforts will be of real assistance. All concerned volunteer their services, the only actual cost being the matter of transportation. The chorus consists of men and boy sopranos, forty members in all.

## DENVER'S CROWDED WEEK IN MUSICAL ACTIVITIES

Sembrich, LaForge, Carolina White, Mme. Sturkow-Ryder and Casini Among Visiting Artists

DENVER, Jan. 11.—This has been Denver's busy week, musically. On Wednesday evening Sembrich, LaForge and Casini appeared at the Auditorium; Thursday evening the monthly concert and banquet of the American Music Society was held; Friday afternoon the second concert by the new Denver Philharmonic Orchestra, reviewed elsewhere, was given, and the same evening Carolina White and Theodora Sturkow-Ryder were heard in recital at the Auditorium.

Mme. Sembrich has experienced difficulty with our altitude more than once, but on Wednesday evening, at her second "Farewell," she seemed less handicapped than on previous visits and sang with a warm, full tone, if not with the brilliancy that Eastern audiences have so often enjoyed. The gem of her performance was Schumann's "Nussbaum," which, with LaForge's wonderful accompaniment, was ethereally beautiful. LaForge's clever song, "Spooks," was so well liked that the composer had to bow repeatedly to prolonged applause.

What a wizard is this LaForge! In two solo appearances and as accompanist to Sembrich and the 'cellist Casini he played faultlessly, always without notes before him, maintaining that sensitive balance that long since stamped him as one of the first accompanists of the world. He shared applause almost equally with Sembrich. The young 'cellist, Casini, also pleased mightily by his sympathetic tone and graceful style.

There was apparently considerable curiosity to hear the much-talked-of Carolina White, yet the big Auditorium was far from filled when she appeared last evening. She sang a varied program, including a group of English and one of Italian songs and three operatic excerpts, "Il est doux, il

est bon" from "Hérodiade," a selection from "The Jewels of the Madonna" and the Spring song from "Natoma." Of her unusual gifts there can be no argument. She looked like some radiant Egyptian princess, and her vital, brilliant tones filled the vast spaces of our Auditorium as few women's voices have done. Reckless of her vocal capital she flings it forth prodigally, as if unconscious of the fact that even a great surplus may be quickly dissipated. There are no shadows in this resounding young woman's singing, and little tenderness. It is brilliant, dazzling, startling. Mme. Sturkow-Ryder, the accompanist, made several solo offerings and revealed a brilliant technic. "The Lark," by Glinka-Balakirew, was given with much daintiness and fluency.

Edward MacDowell's birthday anniversary was observed by the American Music and Art Society of Denver at its first meeting after that date, held last Thursday evening. The first seven "Sea Pieces" were sympathetically played by Nelson Sprackling. Mary D. Taylor, accompanied by Mrs. J. C. Wilcox, sang with pure tone and faultless enunciation five of the composer's choicest songs. Mrs. Lola Carrier Worrell gave a broad and impressive reading of the Keltic Sonata, and twelve singers comprising the Harmony Club sang, to the piano accompaniment of Mrs. Frank Shepard and under the leadership of Hattie Louise Sims, MacDowell's beautiful part songs, "The Brook," "Slumber Song" and "Barcarolle." These were greatly enjoyed. The one item of the program foreign to the works of the composer whose birthday was being celebrated was the *Adagio* from Bach's E Major Violin Concerto, excellently played by Frankie Nast, with Sara Reeves at the piano. It is a kindly sentiment that prompts us to recognize the birth anniversary of eminent composers by giving entire programs from their respective works; but how few composers have been sufficiently versatile in their writings to make possible such a test without resultant monotony! Certainly MacDowell was not of those few. Beautiful as much of his music is it reveals but rare diversions from the melancholy mood that so obsessed him.

J. C. W.

## CANTATA BY QUINCY CHORUS

Popular Artists Heard in Mendelssohn "Hymn of Praise"

BOSTON, Jan. 29.—The Quincy Choral Society gave its sixth concert last evening, assisted by Mrs. Marie Sundelius, soprano; Benjamin E. Berry, tenor; Carl Webster, 'cellist, and the Boston Festival Orchestra.

The first part of the program, composed of solo and orchestra numbers, was given in a most commendable manner. Osbourne McConathy, the conductor of the Choral Society, gave a demonstration of his ability in the second part of the program, embracing the Mendelssohn cantata, "Hymn of Praise," with Mrs. Sundelius and Mr. Berry as effective soloists, and Mrs. Page appearing in the duet for two sopranos, "I Waited for the Lord," with Mrs. Sundelius. The chorus work showed most careful training, displaying an even tone balance.

E.

## London Hears Concert Version of "Les Cloches de Corneville"

LONDON, Jan. 18.—It was a happy idea of David J. Thomas to make a concert version of the famous operetta, "Les Cloches de Corneville." How effective it is one could hear on Thursday evening, at Queen's Hall, when the enterprising conductor, with the Central London Choral and Orchestral Society, gave a performance of it which was enjoyed by a very large audience. Planquette's pretty and graceful melodies have not even yet lost all their freshness, and with a part added to the choruses and a touching up of the score here and there, the familiar music made very pleasant hearing. The principal solos were in the care of Carrie Tubb, Elsie Short, Charles Mordaunt, Ceredig Walters and F. Proctor-Brown, all of whom were in excellent voice. The choruses, too, went capitally and Mr. Thomas conducted with abundant spirit. A. M. S.

## New Kolar Quartet in Second Hauser-Saslavsky Concert

In the second concert by Isabel Hauser, pianist, and the Saslavsky String Quartet at the Belasco Theater, on Sunday evening, February 2, there will be heard a new quartet, No. 2, op. 17, composed by Victor Kolar, one of the violinists of the New York Symphony Orchestra.

## CHICAGO IS AWESTRUCK

Mary Garden's *Tosca* a Most Weird and Original Achievement

CHICAGO, Jan. 20.—Mary Garden's *Tosca* was disclosed to the startled gaze of Chicago on Friday night. It is a creation hard to classify because it is none of the things it might be expected to be. It is certainly not an exposition of singing and not even an interpretation of the character meant to be pictured by the librettists of Signor Puccini. But although a thing apart from all one might expect, it is yet an achievement, a veritable *piece de résistance*, such as anyone might desire to see once out of curiosity, but never twice.

The rest of the cast performed well. Dalmore was an effective *Cavaradossi*, and *Scarpia* Sammarco was a most dignified and consummate villain. A good opportunity was accorded to Mr. Nicolay, who calls himself the *basso omnibus de l'opéra*, and in the garb of *Angelotti* he did some good singing. Maestro Campanini conducted with authority and decided sympathy and shared in the curtain calls before an enthusiastic audience.

N. de V.

## American Violinist Makes Success in London

LONDON, Jan. 18.—Maurice Warner, a young American who has been studying the violin with Professor Auer, gave a recital in Bechstein Hall on Monday evening. His performances of Handel's E Major Sonata and of Brahms's Concerto showed clearly that he has plenty of ability and temperament. His tone is very round and pure, while his phrasing is that of a man of taste. A number of little pieces by Bach, Sammartini, Mozart, Debussy and Kreisler were also included in the program, throughout the whole of which Charlton Keith accompanied in excellent fashion.

A. M. S.

## Added Features for Plectrum Concert

The third popular Sunday night concert by the New York Plectrum Orchestra, under the management of Cecil Mackie, Inc., will take place on February 2. Director Valentine Abt has enlisted the services of a plectrum trio, consisting of the De Filippis Brothers, Giovanni Lafemina, a Neapolitan tenor, and Wilma Hultgren-Hillberg, pianist.

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Auguste Van Biene

LONDON, Jan. 23.—Auguste Van Biene, actor, composer and 'cellist, died on the stage of the Hippodrome at Brighton tonight just as he finished performing his piece, "The Master Musician."

Van Biene was known to theatrical audiences in many parts of the world as the composer and player of "The Broken Melody," which it is said he presented before more than 6,000 audiences. "The Master Musician" was its successor.

Van Biene had been in bad health and was filling his engagement at Brighton against his physician's advice. He had arrived at a point in "The Master Musician" where he was supposed to fall back in a chair, overcome by hunger and illness, when the real collapse came. The audience was in ignorance of the tragedy, but he was dead when lifted from the chair. Van Biene's son was conductor of the orchestra.

Van Biene was born in Holland sixty-three years ago, but passed the greater part of his life as musician and actor in England. It is related that after he first came to London, in 1867, he was practically starving and was playing his 'cello on the streets for pennies when Sir Michael Costa heard him and asked him why he did it. "Because I am hungry," said Van Biene. Sir Michael then got him a position in the Covent Garden Orchestra. After a time Van Biene began to get concert engagements and was so successful that he saved money enough to buy the rights to a considerable number of operettas, beginning with "Falka." He managed "Pepita," "Faust Up to Date," "Ruy Blas" (the Gaiety Theater burlesque), "Carmen Up to Date," "Cinder Ellen Up to Date," "Blue-Eyed Susan" and Planquette's "Rip Van Winkle," in which he himself took the leading part.

#### A TRIPPLICATE RECITAL

Mme. Blanche Arral Appears with Miss Askenasy and Mr. Vaska

Mme. Blanche Arral, the French soprano, appeared as the principal feature in a tripligate recital at Æolian Hall, New York, on January 25, with two Bohemian confrères—Betty Askenasy, the pianist, and Bedrich Vaska, 'cellist. To maintain the international balance, Mme. Arral had enlisted the services of the French accompanist, Maurice Lafarge, who gave the soprano expert assistance.

For her opening number Mme. Arral chose *Ophelia's* aria from the operatic "Hamlet," in which the soprano proved to be in excellent voice. She confirmed this pleasing impression by her artistic delivery of an aria from Gounod's "Galathée," receiving so much applause as to call forth an encore, "Annie Laurie." Later Mme. Arral gave an excellent account of herself in the Czardas, from "The Beggar Student"; Flegier's "Stances," with the obbligato by Mr. Vaska, and the Valse from "Romeo and Juliet," which gained a recall for the singer at the close.

Mr. Vaska proved his musicianship in the Saint-Saëns A Minor Concerto, while he evoked considerable enthusiasm by his performance of the Cui Cantabile; Schubert's "Moment Musical" and "Saltarello," by van Goens. Dynamic power and technical ease

Most successful of Van Biene's undertakings, however, was his play, "The Broken Melody," written to set forth his ability as actor and 'cellist. The haunting refrain in this piece made its success, but Van Biene finally had to set it aside.



The Late Auguste Van Biene

"If I had not done so it would have driven me to a lunatic asylum," he said. It was first produced in London in 1892 and Van Biene and his company took it to America in 1896.

Van Biene never forgot his early experiences in London and every year, on the anniversary of his rescue from starvation, he fulfilled a vow to go back on the streets and play, giving the money he collected to charity.

#### Gustave Carl Luders

Gustave Carl Luders, composer of many highly successful light operas, including "The Prince of Pilsen," which was played in almost every civilized country of the world, died suddenly in New York of apoplexy in the Times Court apartment house

were manifested in Miss Askenasy's playing of the Schumann G Minor Sonata, and the Scriabine Nocturne for the left hand proved particularly popular among the pianist's group of shorter pieces. K. S. C.

#### CAROLINA WHITE RECITAL

Recalls for Singer and Mme. Sturkow-Ryder in Salt Lake City

SALT LAKE CITY, Jan. 21.—Carolina White, of the Chicago Opera Company, appeared last evening in concert, under the local management of W. S. Bassett, completely captivating her audience by her beautiful voice and personal charm. Her program was made up chiefly of Italian arias, together with a group of American songs. Her delivery of the selection from "The Jewels of the Madonna" and the "Spring Song," from Natoma, was greeted with such applause that she responded with two dainty encores. Mme. White presented as assisting artist a rarely accomplished pianist in Theodora Sturkow-Ryder. She played a suite by d'Albert, and a Russian group, all of which demonstrated her skilled musicianship. After the "Polichinelle," by Rachmaninoff, she gave as an encore the dainty "Music Box," by Liadow. Z. A. S.

Jean Nouguès's new opera, "The Eagle," has proved a failure in Paris.

on January 23. Mr. Luders's latest opera, "Somewhere Else," had its première at the Broadway Theater, New York, on the Monday preceding his death, and it is said that worry over the adverse criticisms of the work, directed, however, wholly to the libretto, hastened the composer's end.

Mr. Luders was born in Bremen, Germany, on December 13, 1865, and came to this country in 1888, scoring his first musical success in Chicago twenty years ago. Among his best known works were "The Prince of Pilsen," "The Burgomaster," "The Sho Gun," "Woodland," "Marcelle," "The Grand Mogul," "King Dodo" and "The Fair Co-Ed."

#### Hermann Strachauer

MOBILE, ALA., Jan. 20.—Professor Hermann Strachauer, one of the leading composers residing in the Gulf States, died recently in this city at the age of seventy-five. One of his published works is a setting of Psalm CXLVI, which was performed by chorus and solo voices at St. George's Hall, Windsor Castle, about 1874, in the presence of Queen Victoria, upon which occasion the composer was presented to the Queen as a mark of her favorable reception of his work. Among his manuscripts are a number of operas and incidental music to Tennyson's "Princess," besides several songs. Mr. Strachauer was the author of two novels and articles on musical subjects.

J. P. M.

#### Archibald R. Mitchell

Archibald R. Mitchell, forty-three years old, died January 27 of paralysis at his home, No. 28 Boyd avenue, Jersey City, N. J. For twenty-five years he was organist in the First Congregational Church in Jersey City.

#### Philip A. Gifford

Philip A. Gifford, one of New Jersey's best known newspapermen and a song writer and organist and choirmaster of Christ Episcopal Church, Harrison, N. J., died at his home in Newark on January 23.

#### John H. Leach

John H. Leach, a widely known Connecticut musician, native of Plainfield, died there January 26, aged fifty years.

#### HUSS RECITAL IN BROOKLYN

#### Pianist and Soprano in Program of Marked Educational Worth

A "liederabend," enjoyed by a large audience, was afforded by Henry Holden Huss and Mrs. Hildegard Hoffman Huss at the Brooklyn Academy of Music on January 25. These artists, whose Brooklyn admirers are many, further established themselves as interpreters of high art music, and their program, with its many exacting numbers, was of marked educational worth.

Mrs. Huss, who is remembered, aside from her concert successes, as the soprano of the Tompkins Avenue Congregational Church, was in superb vocal condition. Her first group of songs consisted of two folk songs, "Die Linde im Thal," from the sixteenth century; "Lindenlaub," of the same period; Bach's "Patron, das Macht der Wind," from "Phoebus and Pan;" "Wiegenlied," by Mozart, and "Die Meerjungfer," by Haydn. Mr. Huss played Bach's Gavotte (elaborated by Saint-Saëns), and the Minuet, op. 10, No. 3, by Beethoven, and, after the "Sonata Appassionata," gave three improvisations in keys elected by the audience. These interesting features were full of merit and warmly appreciated.

Mrs. Huss sang "Haidenröslein," by Beethoven; Schubert's "Haidenröslein" and "Du bist die Ruh," and Schumann's "Frühlingsnacht." Her last group consisted of three Brahms compositions, "Die Mainacht," "Weigenlied" and "Meine Liebe ist grün," to which was added an encore.

G. C. T.

#### Laura Tolman in New Jersey Eintracht Concert

Laura Tolman, the 'cellist, was one of the soloists at a concert given recently by the Eintracht Singing Society of Union Hill, N. J. The other soloists included Frederick Martin, basso; Elizabeth Parks, soprano, and Lascha Jacobson, violinist. Miss Tolman's artistic numbers included the Goltermann A Minor Concerto and Popper's "Devotion" and "Tanze."

#### David Sapirstein's Recital

David Sapirstein, the young pianist, who gave a recital early last Fall, will give a second recital at Æolian Hall on Tuesday afternoon of next week. On this occasion he will play Beethoven's Sonata, op. 110; Chopin's four Ballades and Liszt's "Mephisto Walzer" in the Busoni transcription.

## ALL ITALY TO DO HONOR TO VERDI

#### Special Efforts at Parma to Celebrate Centennial in Worthy Manner

MILAN, Jan. 7.—In connection with the centenary of the birth of Giuseppe Verdi, committees are being formed everywhere for the purpose of honoring the memory of the composer. At Parma in the province that gave him birth, the Town Council has voted the sum of 120,000 lire for the purpose, and a woman admirer of the composer has sent a substantial sum from America. Other funds have been furnished by various organizations of the city. Toscanini and Campanini, both natives of Parma, have replied with enthusiasm to a request for their presence.

The famous sculptor, Ettore Ximenes, is working hard upon the monument to Verdi which will be unveiled in Parma this year and towards the erection of which the Italian State has contributed 100,000 lire and American citizens 25,000 francs. Ximenes has refused all financial compensation for his work. The monument will be nine feet high. There will be included figures symbolic of poetry and music and scenes from the various operas of the Maestro will be represented.

Performances of the Verdi operas will be given in September and October. Maestro Campanini has proposed to the committee to produce eight operas at the Regio, from "Nabucco," which was the beginning of Verdi's glory, to "Aida" and "Otello," besides the "Messa Funebre," written upon the death of Alexander Manzoni which will be performed in the Parmese Theater.

At Busseto, the small town where Verdi was born, Maestro Toscanini is thinking of having "Falstaff" represented, and it is certain that the most renowned artists will take part in the performance. The small house at Roncole where the Maestro first saw the sun in 1813 will be the object of a religious pilgrimage.

In Milan also the Verdi anniversary will be nobly celebrated. In front of the home for musicians which Verdi planned, and in which, according to his desire, he was buried, there will be unveiled a monument by the sculptor Butti. The Scala will contribute its share with special performances of the operas.

It is reported from St. Petersburg that there will be erected there a large monument to Verdi, costing almost a million francs. At the foot of the statue there will be a group in bronze showing Adelina Patti as *Gilda* in "Rigoletto," in which Verdi himself often applauded her; Signora Stoltz as *Aida* and Signora Arnoldson as *Violetta* in "Traviata." A. PONCHIELLI.

#### MAVERICK-HAHN RECITAL

#### Artist Couple Impress Galveston with Local Singer-Manager

GALVESTON, TEX., Jan. 22.—Laura Maverick's singing was proclaimed one of the biggest features in this year's musical attractions, as revealed in her recital of January 20, with her husband, Carl Hahn, the 'cellist, and Mrs. Ella Courts Beck, soprano, who was also the local manager of the recital, the accompanists being Paula Sigerist and Edith Hutchings. Miss Maverick covered the fields of song thoroughly in her numbers, opening with an effective group in French and German, singing Mr. Hahn's "Lullaby" in her American group, and closing artistically with "Le Nil," by Leroux, with a satisfying obbligato by Mr. Hahn.

Mr. Hahn proved the excellence of his gifts as a 'cellist with a Corelli Sarabande, a Rameau Gavotte and two pieces by Ponner. Mrs. Beck won much applause by her delivery of songs in German and English, as well as arias from "Bohème" and Handel's "Rinaldo."

#### Pacific Coast Soprano Enters Eastern Concert Field

Grace Northrup, for many years a leading soprano on the Pacific Coast, who has recently come to New York to take up concert work, has signed a contract for one year with the Munn Avenue Presbyterian Church of East Orange, N. J. Miss Northrup has also been engaged by the Jersey City Liederkrantz for a recital on January 29. On February 19 she will be soloist with the Zoellner Quartet at Toledo, O., and negotiations are pending for an extended concert tour next season.

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BOSTON NEW YORK

## HOMER IN PHILADELPHIA "ORFEO"

Contralto Claimed as the City's Own Is Heard at Her Best—Persinger Makes Another Conquest—Return of Local Opera Company

Bureau of Musical America,  
No. 10 South Eighteenth Street,  
Philadelphia, January 27, 1913.

**A**NOTHER big operatic treat was provided at the local Metropolitan last Tuesday evening when the New York organization, which had delighted with the superb production of "The Magic Flute" the week before, went back even further than the rippling melodies of Mozart and revived the classic "Orfeo ed Euridice" of Gluck. This oldest of all the operas that to-day hold the stage was beautifully presented, with an appropriate and artistic scenic investiture, and was excellently interpreted, with Giorgio Polacco as conductor. Louise Homer, as the love-lorn *Orfeo*, once more completely charmed her many admirers here, her impersonation being almost ideal, while the music gave her every opportunity to use her opulently rich and resonant contralto to the best advantage. Philadelphia can fairly claim Homer as its own, since her first instructor was Abbie Whinnery, still one of this city's well-known teachers, and her career was started here.

There was also much applause on Tuesday evening for Mme. Gadski, who was fair to look upon as the beloved *Euridice* and who made the most of the few vocal opportunities that were given her in the last act. Replacing Anna Case, whose name was on the program but who was unable to appear. Vera Curtis sang with admirable facility and in light but pure, sweet tones as the *Happy Shade*, and Bella Alten was a pretty and clear-voiced *Love*. Tomorrow evening the New York organization will make its last appearance here before the return of the local company, presenting Massenet's "Manon" with Farrar, Maubourg, Caruso and Gilly in the cast, but will return for a supplementary performance on Tuesday evening, March 25, to make up for the postponed performance scheduled for December 21.

The Academy of Music was not large enough to hold all the people who wanted to attend the song recital given by John McCormack last Tuesday evening. Mr. McCormack was in the best of voice, his tones seeming to be sweeter than ever and his work noticeably more artistic. He was assisted by Susanna Dercum, a Philadelphia contralto of richly deserved popularity, who also was received with marked fervor, and A. Brinboni as accompanist. The concert was for the benefit of the Society of St. Vincent de Paul.

### Persinger's First Recital

Louis Persinger, who won a marked success when he made his first appearance in America as soloist with the Philadelphia Orchestra a few years ago, gave his first recital in this city before a large audience in Witherspoon Hall last Wednesday evening, giving decided emphasis to the distinction of his previous appearance. Mr. Persinger brings to the concert platform everything that seems essential to the winning of enduring popularity and esteem as an artist, his playing of the violin, while not startling in the way of big or sensational achievements, having what may be said to be better still—the qualities that appeal to the intellect and stir the finer sensibilities of his listeners. He has a personality free from presumption and pose, natural, sincere and ingratiating, so that his audience is at once disposed in his favor and the way is made easy for a convincing demonstration of his unusual talent and admirable artistic attainments.

He opened his program on Wednesday evening with Handel's Sonata in E Major, which was followed by the E Flat Concerto of Mozart, both rendered with fine authority, command and comprehension, his greatest success coming later, however, when he gave a fine interpretation of César Franck's Sonata, A Major. In two groups of shorter numbers, particularly that which closed the program—"Ave Maria," Schubert-Wilhelmj; "Hebrew Air," Zimbalist, and Hungarian Dance, Brahms—Persinger made complete the conquest of his audience, his luscious tone, beautiful legato and grace of style, winning him many enthusiastic rounds of applause. As an encore selection after his final number Persinger played with exquisite effect A. Walter Kramer's very pretty and appealing Southern melody, "Chant Nègre." The notably efficient accompanist of the recital was Samuel Chotzinoff, whose work in the two sonatas, by Handel and Franck, was such as to win him a full share of the honors.

Ralph Kinder gave the fourth and last of his series of January Saturday afternoon organ recitals before another large

audience at the Church of the Holy Trinity, Rittenhouse Square, last Saturday afternoon, presenting a varied program, which was rendered in the manner which has won Mr. Kinder fame throughout the country as one of America's most distinguished organists. His recitals at Holy Trinity during January have been a feature of Philadelphia's music season for the past fourteen years, the average attendance at the four of them being 5,000. At the recital last Saturday the soloist was John Owens, Philadelphia's sweet voiced Welsh tenor and a member of the Holy Trinity Quartet.

### Two Choral Concerts

The Haydn Club, of Oak Lane, assisted by the Fellowship Club, of West Philadelphia, gave its first concert of the season in Horticultural Hall last Tuesday evening before a large audience. Hermann Sandby, first cellist of the Philadelphia Orchestra, was assisting soloist. Among the most enjoyable of the choral numbers were those in which the two clubs joined under the direction of Gertrude Hayden Fernley, conductor of the Haydn Club, the numbers by the Fellowship being under the direction of William B. Kessler. Mr. Sandby's playing as usual won him cordial applause, several encore numbers being demanded. The accompanists were Louise Schadee Eltinge and Ellis Clark Hammann, who furnished a four-hand accompaniment to W. W. Gilchrist's arrangement of Gounod's "Ring Out, Wild Bells," beautifully sung by the combined voices of the Haydn and Fellowship societies.

One of the most successful local concerts of the season was that given at Beechwood last Monday evening by the Jenkintown Choral, an admirable chorus of female voices, directed by Mrs. H. Howard Pfromm. The choral numbers all were received with enthusiasm, and much enjoyed also was the work of the soloists—Marie Stone Langstone, contralto; Harry Saylor, baritone; Hermann Sandby, cellist, and Ellis Clark Hammann, pianist. Miss Langstone, whose attractive personality, beautifully rich and sympathetic voice and artistic delivery make her singing always a delight, was heard in a dramatic rendering of the aria, "Ah! Mon fils," from Meyerbeer's "Le Prophète," and a group of four songs, while Mr. Saylor's fine baritone gave expression in a praiseworthy style to the Prologue from "Pagliacci." A group of songs and the solos by Mr. Sandby and Mr. Hammann also won applause that was unmistakable in its cordiality. Mr. Hammann accompanied several of the solo numbers while Mrs. George Malpass was the choral accompanist.

### Ensemble of Wind Instruments

A new musical organization of more than ordinary importance has been added to Philadelphia in the recent formation of the Maquarre Ensemble, composed of wind instruments from the Philadelphia Orchestra, which will be heard for the first time in concert in Griffith Hall on Thursday evening of this week. The individual members of the ensemble are so well known as to once to lend distinction to the organization and to insure the patronage of the best class of music lovers and patrons. The players are Daniel Maquarre, first flutist of the orchestra, recognized as one of the foremost artists on his instrument in this country; the two famous Horner brothers, French horn; Alfred Doucet, first oboe, and Benjamin Kohon, first bassoon.

C. Stanley Mackey, as tuba player, a prominent member of the Philadelphia Orchestra and one of the best known of local musicians, has been awarded the contract for the Philadelphia Band to furnish the music at the concerts to be given nightly in the open air in the central part of the city the coming Summer. Mr. Stanley led the band on the City Hall plaza three Summers—in 1909, 1910 and 1911, and his return to the field is cause for congratulation, as he will doubtless again summon to his assistance many members of the Philadelphia Orchestra.

The faculty of the Leefson-Hille Conservatory of Music was heard in an interesting concert in Griffith Hall last Wednesday evening, distinction being given to the event by the fact that several of those who took part were conspicuous not only as interpreters but as composers. Maurits Leefson played his own "Second Canzonetta," an alluring boat song theme, and as an encore his "Carillon Leefson," while Emile Simon, cellist, was heard in "Serenade a la Luna," his own work. The violin solos contributed by Henry Such were also an enjoyable and cordially appreciated feature. A duet for two pianos was brilliantly executed by John Thompson and Elsie Stewart Hand.

A concert of many delightful features was given by the Alumni Association of the Congregation Adath Jeshurun, in the Alumni rooms of the Synagogue, Broad and Diamond streets, last Monday evening, the program being made up entirely of works by Jewish composers, including Mendelssohn, Rubinstein, Meyerbeer and Moszkowski. Among those who took part were Zipporah Rosenberg, dramatic soprano, and Dorothy Goldsmith, the talented sixteen-year-old pianist, both of whom have appeared with marked success as soloists with the Philadelphia Orchestra. Miss Rosenberg in her numbers had the valuable assistance of Henry Lukens, one of Philadelphia's best accompanists.

The Cantaves Chorus, a popular and artistic organization of female voices directed by May Porter, was heard in a delightful concert last Wednesday evening in the assembly room of the Phillips Brooks School, No. 4224 Baltimore avenue. In addition to the selections by the chorus there were solos by William F. Newberry, tenor, and Mrs. William B. Mount, pianist, with Miss Porter as accompanist.

### Return of Opera Company

Beginning a week from to-night with the return of the Philadelphia-Chicago Company to the Metropolitan, for the second half of its local season, musical activities will be resumed in good earnest and opera-goers will be kept busy for three weeks and a half. The répertoire for the first week, with the return of Mme. Tetrazzini and Mary Garden, who were not heard here the first part of the season, as events of special interest, has been announced as follows: Monday evening, "Lucia," with Tetrazzini, Giorgini and Sammarco; Wednesday evening, double bill, "Lovers' Quarrel," with Zeppilli, Berat, Giorgini and Sammarco, followed by "Crispino e la Comare," with Tetrazzini, Sammarco, Trevisan, Nicolay and Venturini; Thursday evening, first time in Philadelphia, "Conchita," with Tarquina, Darch, Heyl, Dalmore and twenty other artists; Saturday matinée, double bill, "Secret of Suzanne," Zeppilli, Sammarco and Daddi, and "Le Jongleur de Notre Dame," Garden, Dufranne, Huberdeau, Warnery, Scott, Nicolay, Crabbe; Saturday evening, at popular prices, "Lohengrin," Osborn-Hannah, Claussen, Schoenert, Whitehill, Scott, Crabbe. Campanini, Parelli and Winteritz will conduct the different performances.

ARTHUR L. TUBBS.

### KOEMMENICH CHORUS HEARD

#### Popular Soloists with United Singers of Northern New Jersey

JERSEY CITY, N. J., Jan. 30.—The United Singers of Hudson County, Louis Koemmenich, conductor, gave a splendid concert last evening, with Grace Northrup, soprano; Jacques W. Landau, tenor, and Maurice Kaufman, violinist, as soloists, assisted by thirty members of the New York Symphony Orchestra.

The chorus, under Mr. Koemmenich's inspiring leadership, sang Kern's "Der Einsiedler an die Nacht," Haug's "Stern des Meeres," two short pieces, Baldamus's "Wenn all Brünlein fließen" and Wohlgemuth's "Wie's daheim war," and closed with John Lund's "Germanenzug." Mr. Koemmenich showed by the results obtained that his singers are faithfully rehearsed and that they can sing with fine intelligence and full, round tonal effect.

Mme. Northrup sang an aria from "Tannhäuser" and Bruch's "Das Feuerkreuz," displaying a voice of excellent quality, and receiving much applause for her singing. Mr. Landau was heard in a "Freischütz" aria and sang the solo part in the "Germanenzug." The slow movement and Finale of Mendelssohn's Concerto were Mr. Kaufman's solo numbers and he was well received. The orchestral numbers were Weber's "Oberon" Overture, a Rheinberger "Vision," op. 156, arranged for strings by A. Walter Kramer, Gile's "Entr'acte Gavotte" and Victor Herbert's stirring "American Phantasy."

#### Sorority Honors Germaine Schnitzer After Wisconsin Recital

APPLETON, WIS., Jan. 24.—An appreciative audience was delighted with the piano program of Germaine Schnitzer in this city on January 20. Her playing in the Thirty-two Variations by Beethoven showed her extreme technical ability, while her most exquisite number was the Schumann "Carnaval." The performance of a Pastorale by Mozart and the twelve Preludes of Chopin were excellent, but in "Papillons" she displayed her light, fluttering effects. The recital closed with "Venezia e Napoli." The Lawrence Conservatory of Music chapter of the Mu Phi Upsilon, a national musical sorority, gave a reception after the concert in honor of Miss Schnitzer, who is an honorary member of the sorority.

M. N. S.

### CHORAL HEARING FOR BALTIMORE COMPOSERS

Bornschein's "The Elves" Given First Performance by Pache Chorus and Hopkins Work Revived

BALTIMORE, Jan. 27.—The Woman's Philharmonic Chorus, Joseph Pache conductor, gave one of its finest concerts on January 21, when two Baltimore composers, Franz C. Bornschein and Harry P. Hopkins received a large share of recognition. Mr. Bornschein was represented by his chorus, "The Elves," and the initial hearing proved it to be a composition decidedly worth while. Baltimore critical opinion found the work well suited to the voices and charming in its colorful treatment. The composer gave ideal support at the piano.

In his chorus, "O'er the Shadows of the Silent Lake," Mr. Hopkins showed that he possesses a flowing and facile style. It is a most ambitious work and was accorded high praise. Mr. Hopkins also officiated at the piano.

Mrs. Charles Morton, soprano, received an ovation after her beautiful delivery of "Ah fors' e lui," from "Traviata." She was recalled again and again and was obliged to sing an encore number before the concert could proceed. Mrs. Morton is president of the Woman's Philharmonic Chorus and is prominent in the musical life of Baltimore.

Barrington Branch gave a brilliant reading of the Chopin Sonata in B Flat Minor and his emotional depth was revealed in the "Marche Funèbre." He was also effective in Liszt's Sixth Rhapsodie, which was given a spirited performance. Mr. Branch was recalled six times.

The excellent training of Mr. Pache's chorus was apparent in the "Crucifixus," by Palestrina; "Inquietum cor nostrum est," a new composition by Félix Nowowieski, written for the chorus; Max Fiedler's "The Dreamy Lake," dedicated to the chorus; "Ein Ton," by Cornelius, and "Das Königskind," by Kaun, the last two with Charles A. Bright, of Washington, as baritone soloist. Else Busch, accompanist, was a contributing factor to the success of the concert.

W. J. R.

#### Ernest Hawthorne in Boston Piano Recital

BOSTON, Jan. 25.—Ernest Hawthorne, pianist, played on Thursday afternoon, the 23rd, in Steinert Hall. Mr. Hawthorne is a young musician of uncommonly serious aims. His playing is devoid of affectation, simple, straightforward and without over-refinement, which is not to be desired in music by Bach and Beethoven, such as his program included. He has studied seriously and this was felt in his performance. He interpreted with the greatest care and regard for his text. He played before a critical and appreciative audience. O. D.

#### Montgomery Pianist Gives Recital for Students

MONTGOMERY, ALA., Jan. 22.—Anthony Stankowitch, the Montgomery pianist, gave probably the best piano recital ever heard at the Women's College on January 20. His program represented Schumann, MacDowell and Liszt. The recital was offered for the student body of the college as well as the general public. The Churchman's Club entertained at the residence of Clayton Tullis on January 22, the speaker being Judge William Thomas and the soloists Mr. Bell, Christopher Thornton, Junius Pierce and John Proctor Mills.

J. P. M.



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## FROM MUSICAL AMERICA READERS

## "Messiahs" of To-day and Yesterday

To the Editor of MUSICAL AMERICA:

Now, when all the world has so recently sung of the "Messiah," criticism of the Handel work may be timely.

Foreigners say that we Americans only ridicule, that we do not know how to criticize!

As criticism is founded upon comparison let us compare the "Messiah" of yesterday and day before yesterday with that of to-day.

American taste has changed and our people seem to revel in laughter and frivolity; the age of yesterday was one of sobriety and conservatism, needed assets for the understanding and appreciation of the sacred works of the truly great masters.

For many years I was a member of that great old chorus, the Handel and Haydn. I well remember how dignified and sincere we were at rehearsals, how simple and free from all embellishments were given the solos. In those days a great man's work was respected and notes were written to express the composer's ideas, not the performer's. I remember a soloist coming to Boston and singing a recitative, supplying higher notes (*a la* Italian opera), and the much-beloved conductor, Carl Zerrahn, said, "Please try that again." Then, "Stop! If Mr. Handel had wished it so he knew enough to write so!"

I heard several "Messiahs" during holiday week this year. At each performance soloists changed recitative, to suit themselves, supplying higher notes than those written. The accompaniment always remained the same, thus forming a lack of harmony positively painful to a sensitive, musician's ear and not intended by Handel. When breath gave out soloists assisted the composer by supplying words, thus bringing Handel to our level, not climbing to his. "For Unto Us a Child Is Born" was given in a dainty allegro tempo which would have tempted Genée to point her toes!

Years ago the fact of Christ being born our saviour and counselor was supposed to be a thanks offering of dignified joy. "Rejoice Greatly" at one concert was given with all the gayety and roulades of an aria from Italian opera. I often wonder why, in "He Shall Feed His Flock," soloists insist upon dwelling upon the wrong note against all phrasing in the orchestra. The same phrase is most insistently written and yet soloists begin against the natural phrasing of Handel. Another thing—the fact that "He Shall Feed His Flock" and the sure promise that "He SHALL Feed His Flock" are two entirely different meanings and in the present day of rendering the true meaning is lost.

I was glad to hear one tenor sing "Comfort Ye" quietly and tenderly and not try to affect an audience by yelling high notes or making a crescendo upon each note after attacking it. How funny to hear all the percussion of an orchestra play that way and yet the ensemble in music should always be the same, regardless of the means of production. One basso, I was glad to observe, used his score, as oratorios are supposed to be taken from the Bible and the text used with respect as any minister would read, not memorize. "Thou Shall Break Them" was given by a tenor with spirit, and he spoiled an otherwise fine rendering by the end, supplying his notes *fff*, notes unknown to Handel, but bringing the reward of applause from people who did not know and resented by those who did, and quite unlike the dear great artists of "Auld Lang Syne." God bless them—they were an education! A MUSICIAN.

New York, Jan. 20, 1913.

## The Pleiades Club

To the Editor of MUSICAL AMERICA:

Your Mephisto's Musings have long been a source of much information to the musical world. If there is any fault to be found it is that he is unable to record, in his own inimitable way, all the happenings in this field.

It is one of his maxims—which is equivalent to saying that it is incontestably true—that the great artists never do their best work when they receive money for the same. Perhaps this is the reason why the members and guests of the Pleiades club—an organization made up of artists and lovers of art in its broadest sense, where

the beginner receives the same respectful and courteous attention as the mature and tried public performer enjoys so often the first fruits of those destined to become the great producers. Many of those who to-day are well known in the musical and literary and dramatic worlds are the first to acknowledge that the encouragement and support they received at a Sunday night Pleiades dinner, the friends they made by their appearance there, were important factors in their ultimate success with an exacting public. Indeed, so recently as last week one of the fledglings of that club Willa Holt Wakefield, made a tremendous success in London and reported the same forthwith by cable to the club.

A little more than a year ago the club heard Oscar Wasburger, violinist, and immediately appreciated the remarkable genius of a little fellow thirteen years old. It was

his first platform appearance on Sunday night last and he showed that he is already a master of his art. Then among others there is a little mite of a girl—she may have been eighteen years old—who made her first appearance on any stage as a singer. She had been announced as a second Trentini by the lady who brought her to the club. She is not a second to anybody when it comes to the possession of a marvelous vocal organ. For breadth and depth it is most remarkable, not only for her size but for any dimensions; and for timbre it has a tear in every tone of its register. She does not even know what her stage name will be—her own, Mathilda Shockin—is certainly good enough—but whatever it may be it can give you no idea of the enjoyment she gives her hearers. It should interest many of the readers of your paper to know that there is a club in New York which is ever eager to give young talent a hearing and "a leg up."

A PATRON AND LOVER  
OF "MUSICAL AMERICA."  
New York City, Jan. 27, 1913.

SOPRANO AND TENOR IN  
PHILADELPHIA RECITAL

Gertrude Rennyson and John Braun  
Join Forces in Performance of Much  
Charm and Individuality



—Photo by Mishkin.

Gertrude Rennyson, Soprano, and John Braun, Tenor, Whose Philadelphia Recital Interested a Large Audience

PHILADELPHIA, Jan. 24.—A song recital of more than ordinary interest was given in Witherspoon Hall on Thursday evening by Gertrude Rennyson and John Braun, when these talented and popular singers, with the valuable assistance of Ellis Clark Hammann as accompanist, were greeted with much cordiality by a large and select audience. As Miss Rennyson, before her success in opera and concert in Europe, was a resident of Norristown, Pa., and Mr. Braun is a Philadelphian, there were in the audience many personal friends of both artists. The program opened with a duet from "Romeo and Juliet," Gounod, and closed with the duet between *Micaela* and *Don José* in the first act of "Carmen." Between these numbers the soprano and tenor were heard individually in several groups of songs.

Miss Rennyson, who is stately and handsome, with an attractive stage manner, sang first the aria "Il va venir," from Halévy's "La Juive," in which her clear, vibrant soprano, of good volume and capable of fine dramatic effect, was used with authority. Her greatest success, however, was with such dainty songs as "Maman, dites-moi" and "Jeunes Fillettes," handed down from the eighteenth century, composers unknown, which were exquisitely sung; Grieg's "A Dream" and "On the Wild Rose Tree," by Rotoli, all of which showed to especial advantage the singer's beauty of voice and artistic comprehension.

Mr. Braun, who, since he sings only as a talented amateur, is heard in public too seldom, won a veritable ovation in a variety of songs that showed his versatility. While his voice is not of great volume, it has the true lyric quality and is capable of charming effects. Several numbers demanding something of dramatic fervor, such as the "Heimliche Aufforderung" (Lover's Pledge) of Strauss, and its accompanying "Jeunes Fillettes" (Young Maidens), by the same composer, were given with excellent command, but Mr. Braun completely captivated his audience with his singing of a selection of ballads

and old songs, as it is in this field that he excels. For instance, in a group of Old English songs, his rendering of "Meet Me by Moonlight Alone," in which he displayed a beautiful legato style and rare facility in the use of the half-voice, could scarcely have been more sympathetic or appealing, while he was almost equally successful with the others of the group—"Cherry Ripe," "Tom Bowling," "Drink to Me Only with Thine Eyes" and "Sally in Our Alley." It is a treat to hear these melodious old ditties sung as Mr. Braun sings them. A. L. T.

## THIRD COPELAND RECITAL

Pianist Again Makes Profound Impression Upon Boston Audience

BOSTON, Jan. 26.—George Copeland, pianist, gave his third recital of the season in Jordan Hall on Tuesday evening, the 21st, and his playing made a profound impression. He had not given such convincing proof of his growth as a pianist and a musician before. The program opened with a Minuet by Mattheson. A Capriccio by Scarlatti had the desirable lightness, sparkle and gayety, and the Adagio from Mozart's Sixth Piano Sonata was wonderfully sung. But the surprise of the evening arrived with the Beethoven "Sonata Appassionata." Mr. Copeland has made his reputation in past years, chiefly as a player of Debussy and of other ultra-modern composers, but on Tuesday evening played the great music of Beethoven with profound appreciation of its simplicity and its emotional content.

A piece played for the first time in Boston was No. VI of Moussorgsky's "Tableaux d'une Exposition." This is real program music.

A Debussy group cast its spell, for the pianist was thoroughly in the mood for its interpretation, and those who have heard Mr. Copeland know how he can interpret this exquisite music. Two pieces by Albeniz and Groves, highly colored, brought the program, which had been announced, to a conclusion, although Mr. Copeland added twice to the list. O. D.

## Winners of \$3,000 Prize Contest for Composers Announced

The results of the \$3,000 prize contest for piano solo compositions instituted some time ago by the Art Publication Society, of St. Louis, were made public a few days ago. The names of the winners follow:

Class A: First prize, \$500, Giuseppe Ferrata, Louisiana; second prize, \$300, Paolo Chimeri, Italy; third prize, \$200, Josef Nesvera, Austria. Class B: First prize, \$500, Victor Radeglia, Turkey; second prize, \$300, Louis Victor Saar, Ohio; third prize, \$200, Austin Conradi, Maryland. Class C: First prize, \$500, Louis Victor Saar, Ohio; second prize, \$300, Henning von Koss, Germany; third prize, \$200, Carolus V. Agghazy, Hungary.

Among the contestants were many musicians holding prominent positions all over the world. It was found that a large number of the manuscripts submitted were written in the most musicianly manner, showing high understanding of the technic of piano composition, but many of them were not exactly suited to the needs of the present competition. It has been decided that, in order to stimulate composers constantly, to raise the standard of piano compositions, this competition will be held annually hereafter.

MISS TEYTE BOSTON  
SYMPHONY SOLOIST

Soprano Wins Triumph—Dr. Muck  
Ill Again—Witek in Chamber  
Music Recital

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, January 26, 1913.

D. R. MUCK, having again been overtaken by illness, Otto Urack was again taken by the conductor at the Boston Symphony concerts of the 24th and 25th, and he is the conductor for the tour upon which the orchestra is engaged this week. At the Boston concerts Maggie Teyte was the soloist. She sang the recitative and air, "Azael, Azael," from Debussy's "L'Enfant Prodigue," and the air, "Depuis le Jour," from Charpentier's "Louise"—an air now becoming very fashionable with concert as well as operatic sopranos. Two new symphonic poems of Gustave Strube, "Narcissus and Echo," and "The Loreley," were performed for the first time, and conducted by the composer. Mr. Urack led the orchestra in the accompaniments of Miss Teyte's airs, and the performances of Berlioz's "Benvenuto Cellini" overture and the Dvorak "New World" Symphony.

Miss Teyte won a triumph. She sang the Debussy air with the rarest observation of nuance. The air is not distinguished, but it is grateful for a singer, lying well for the voice, and not being too taxing for an initial effort. Charpentier's music was sung in a really superb manner—never, so far as Boston is concerned, with more appreciation of the long curve of its melodic line, and the sensuous emotion, which is the heart of it. Sung by Miss Teyte, this air was the complete expression of youth and of ardent emotion—not the less communicative on account of its tendency to sentimentalism. Miss Teyte made much of the glowing climax, and then the final words, murmured almost "sotto voce," were charged with a wealth of tone color and the most voluptuous tenderness.

Mr. Strube's pieces, at a first hearing, did not make a deep impression. They are conspicuous chiefly for their effects of refined color. They imitate the modern French style, and to my mind there is over-refinement in the treatment of ideas which, after all, do not permit of very much expansion.

On the afternoon of the 22nd, in Jordan Hall, Anton Witek, the concertmeister of the Boston Symphony Orchestra; Mrs. Witek, pianist; and Heinrich Warnke, cellist, gave the second of their chamber concerts of the season in this city. The program was of unusual interest because it presented, for the first time in Boston, a violin concerto of Haydn's, lately discovered, in C major, originally scored for an accompaniment for four hands and strings. The remainder of the program consisted of the First Sonata of Bach; the Brahms-Handel variations; the Forellen Quintet of Schubert, op. 117.

Mr. Witek performed the Haydn concerto for the first time in Berlin during the Haydn centenary of 1909.

The piece proved worth while, even aside from its historical interest. The ideas are fresh and are cleverly and spontaneously handled; the second movement is also beautiful and original, while the finale is more conventional. The performance was excellent, as was that of the Schubert Quintet. Mr. Warnke played Bach's sonata with the warmth of tone and the broad musicianship for which he is noted. Mr. Witek's performances are always brilliant and musicianly, and Mrs. Witek was warmly applauded for her performance of the Brahms Variations.

OLIN DOWNES  
Minnie Tracey Here for Tour

Minnie Tracey, the distinguished American soprano, who has been singing with the utmost success abroad during the last nine years, returned to America last Wednesday. Miss Tracey will be heard in a song recital in Aeolian Hall on February 6.

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**EVAN WILLIAMS**



Maximilian Pilzer, the violinist, and Philip Loring Spooner, tenor, will give a series of joint recitals this season.

Thelma Waters gave a vocal recital recently at the Campbell Hotel in Portland, Ore.

Adeline Genée recently impersonated the celebrated dances of different periods at Grand Rapids, Mich., supported by her company and orchestra.

Olga Steeb recently gave a farewell recital in Portland, Ore., under the management of Eugene Kuester at the Multnomah Hotel. Miss Steeb begins an extensive concert tour in February.

Lucy B. Woodward, pianist, of Hartford, Conn., has organized a class in history of music at her studio in Monson, Mass. Miss Woodward is a student in the music school at Yale University.

Adele Katz, the young pianist, was the soloist at the Sunday afternoon musical given by Elizabeth Sherman Clark at the home of Mrs. Griswold, at Madison, N. Y., January 26.

Mme. Pernet McCarty gave an interesting lecture-recital on "Thaïs" Saturday afternoon in her St. Louis studio. Several local musicians of note assisted in the program.

St. Louis opera enthusiasts are happy over the support given to the committee on its first announcement of the season seat sale. Hundreds of orders have been received and are being filled in turn.

Edwin Schneider, the Chicago pianist, has been engaged as accompanist for John McCormack, the Irish tenor, for the balance of the season. Mr. Schneider will also do solo work on the McCormack tour.

At a recent recital at the studio of Felix Garziglia, Washington, D. C., an excellent program was performed by Franklin Jackson, Russell Hills, Florence Stonebraker and Margaret King.

Mme. Eloïse Gagneau, contralto of the Boston Opera Company and a pupil of Mme. Ruggiero, Aeolian Hall, New York, recently had much success in concert with the Max Barr Trio. Her skill in the use of mezza voce was especially pronounced.

The thirty members of the faculty of the Los Angeles Musical College recently met at an annual dinner of the school at the Los Angeles Athletic Club. Several members of the faculty made speeches, headed by Harry Girard, president of the school.

Dorothy Decker, the charming young Baltimore violinist, appeared as an effective soloist at a recent Masonic banquet at Cleveland, O. Miss Decker is meeting with much success in a concert tour throughout the West.

Before a gathering at Mme. Oldberg's Washington, D. C., studio a musical program was presented by Robert C. Stearns and Mildred Galt. Mr. Stearns has just completed a symphony which was given its first performance at a late rehearsal of the Washington Symphony Orchestra.

The Witzel Trio, consisting of Mrs. J. F. Witzel, Milton G. Witzel and Richard P. A. Callies, recently presented a chamber music program in San Francisco, playing the Schubert E Flat Trio, the d'Albert 'Cello Concerto in C Major and Scharwenka's C Sharp Minor Trio.

Ernest H. Cosby, organist of All Saints' Episcopal Church, Richmond, Va., gave a recital at the University of Virginia on January 19, playing to a capacity audience. The program included compositions by Bach, Lemare, Wagner, Schubert and Rachmaninoff.

Genevieve Clark Wilson recently gave a delightful recital under the auspices of the Treble Clef musical organization of Beloit, Wis., with Miss Sehrt as accompanist. The singer's program was exceedingly attractive, and her German songs were particularly interesting interpretations.

The MacDowell Club, of Milwaukee, recently gave an interesting program of public school music at the Athenaeum. The program was arranged by Helen Poole, director of music in the Milwaukee public schools. Pupils from four of the schools presented the numbers.

Paul Messerley, of York, Pa., a pupil of Perley Dunn Aldrich, has been engaged as tenor soloist of the First Baptist Church, of Philadelphia. Mrs. H. M. Dodson, another pupil of Mr. Aldrich, has been engaged for the choir of the Memorial Baptist Church of the same city.

Leila Brown gave a pleasing organ recital at the Peabody Conservatory January 26. Her program represented Bach, Lemare, Widor and Rossini. S. Taylor Scott, baritone, the assisting artist, gave an artistic delivery of "The Publican," by Van de Water.

Edward Johnston's program for the weekly organ recital at Cornell University, Ithaca, N. Y., on January 10, included Allegro Assai Vivace, Mendelssohn; Andante Grazioso, Mendelssohn; Humoreske, Dvorak; Rhapsody, Silver; Chant D'Amour, Gillette; the "Höbenfriedberger March," Frederic II of Prussia.

The student section of the MacDowell Club, of Milwaukee, recently gave an interesting program of Russian and Norwegian music, the contributors being the Misses Adams, Miller, Starns, Patek, Rosenheimer, Mrs. Perry Williams, David Pesetski, Mrs. Wergin, and the Misses Eichrodt and Witte.

Bertha Hiller, soprano, of Baltimore, gave a charming recital recently singing with grace and ease Van de Water's "I Love the Lord"; the late Gertrude San Souci's "Awake, Little Flower," and selections by Gounod and Geoffrey O'Hara. Miss Hiller was accompanied by her teacher, Charles F. Mutter.

An interesting lecture was given Thursday afternoon of last week before the St. Louis Society of Pedagogy by Thomas Whitney Surette, Oxford University extension delegate, on "The Songs of Schubert." It was illustrated with selections sung by Glenn Woods and accompanied by Max Zach.

Julia Lindsay, of Philadelphia, who once sang at the Paris Opéra, has announced her engagement to Louis George Lambert, a Parisian business man. The marriage will take place in New York this month. Miss Lindsay has conducted an organization in Philadelphia for the teaching of expression and correct enunciation in singing.

Mrs. W. B. Stambaugh sang an interesting program of her own compositions at the recent Home Products Show in Fargo, N. D. These included "Life," "Doubts," "Twilight," "April Rains," "A Tribute," which is dedicated to Mme. Schumann-Heink; "Mother's Song," "The Fireflies," "Dawn" and "Cherries Ripe."

A large Milwaukee audience heard the charming musical program by the Dvorak trio, which gave the first chamber music concert of the season. The trio consists of Grace Hill, cello; Pearl Brice, violin, and Winogene Hewitt, piano, and in a quintet by Dvorak, Henry Winsauer, violin, and Dr. Edward Blaine, viola, assisted.

Pietro Minetti, of the Peabody Conservatory faculty, is mourning the sudden death of his mother Signora Anna Allodi Minetti, which occurred January 16 at her home, the Villa Carpano, near Milan, Italy. On this account Mr. Minetti has been temporarily relieved of his duties at the conservatory.

The title part of "The Firefly," the operetta in which Emma Trentini has been appearing at the New York Casino, had a new interpreter on Wednesday afternoon of last week. The singer was Nina Morgana, who made her first appearance in the part and who will continue to sing it at Wednesday matinées. She made a most favorable first impression.

Samuel A. Baldwin will play for his recital on Sunday afternoon, February 2, John E. West's Fantasia in F, Bach's Prelude and Fugue in B Minor, Merkel's Concert Adagio in E, op. 35, Homer N. Bartlett's "Méditation Serieuse," short pieces by Lemaire and Ethelbert, Nevin and César Franck's Grande Pièce Symphonique, op. 17.

The second concert of the season was given by the Musical Art Club of Boston on January 16, with the following artists: Ruth Laighton, violinist, accompanied by Bertha Schoff; a group of French songs by Katherine Lincoln, accompanied by Mrs. Edith Bradford; a piano solo by Annie Nourse, closing with four numbers in English by the contralto, Florence Jepperson.

A recital was given by Everett E. Truette, organist of Eliot Church, Newton, Mass., on January 16. Mr. Truette's program included numbers by Guilmant, Börowski, Bach, Rousseau and also a Suite in G Minor, written by himself and played for the first time. Rossini's "Stabat Mater" was given by the choir of Eliot Church on January 26, under his able direction.

Glenn Dillard Gunn, pianist, music critic of the *Chicago Tribune*, and lecturer in music of the University of Chicago extension division, gave the first of a series of four lecture-recitals under the auspices of the Wisconsin Conservatory of Music, in Milwaukee, on January 21. This lecture-recital Tuesday evening was a discussion of "The Art of Bach."

A successful lecture and music course at Depauw University, Greencastle, Ind., was closed with a concert on January 14 by Gustaf Holmquist, the popular basso, and Lucille Wilkin, pianist. Miss Wilkin, a sixteen-year-old student with Mrs. Edgar Stillman Kelley, Oxford, O., accompanied Mr. Holmquist's artistic offerings and played solos by Debussy, MacDowell and Kelley.

A fine piano recital was given at the Baltimore residence of Max Honig January 15 by Arthur Oehm, assisted by his pupil, Millie Honig. Mr. Oehm gave a masterful interpretation of the "Wanderer" Fantasy by Schubert, and Liszt's transcription of the "Tannhäuser" Overture. Miss Honig gave a charming performance of Liszt's transcription of works by Schubert and numbers by Mendelssohn and Beethoven.

Mrs. Charles E. Dull, reader, and Russell S. Gilbert, composer-pianist, gave a joint recital at the First Presbyterian Church of Orange, N. J., on January 18, before an appreciative audience. Mrs. Dull gave a reading from "A Tale of Two Cities" and many humorous selections. Mr. Gilbert accompanied several of Mrs. Dull's readings in a charming style and played MacDowell's "Norse" Sonata beautifully.

The Selma (Ala.) Music Club held an unusually interesting meeting on January 22, when the program was devoted to German and French composers, with a discussion on the Netherlands school of music. The contributors were Mrs. Harper, Mrs. McVay, Misses Benish and Bill, Mrs. Stewart, Mrs. Pollard, Miss Graves, Mrs. Greagh, Mrs. Greene, Bella Atkins, Mrs. Pearce, Miss Boylan and Mrs. Neely.

A delightful recital was given by S. Taylor Scott, baritone, and Edward Hargrave, pianist, at the Arundell Club, Baltimore, January 18. Mr. Scott displayed a rich and powerful baritone and gave an artistic delivery of Bruno Huhn's "Invictus," Wolf's "Verborgenheit" and Homer's Requiem. Mr. Hargrave masterfully played Schumann's Etude Symphonique, Mendelssohn-Liszt's "On Wings of Song," Chopin's Etude in C Minor and Liszt's "Tarantelle."

The Saturday Club of Sacramento, Cal., sends MUSICAL AMERICA its year-book for 1912-13. The volume of 51 pages shows this to be one of the largest and most progressive musical clubs in the United States. The total membership is 1,271. The officers are: Mrs. Louise Gavigan, president; Lillian Nelson, first vice-president; Edna Farley, second vice-president; Mrs. William Ellery Briggs, third vice-president; Mrs. Robert Lloyd, treasurer.

The Boston Festival Orchestra, Emil Mollenhauer conductor, has been engaged for the Spring festival of the York, Pa., Oratorio Society, to be held during the latter part of April. The New York Philharmonic Society, with Marie Rappold as soloist, will appear there on February 18. St. Paul's Lutheran Church will dispense with its quartet choir, beginning on Easter Sunday, when a chorus choir will furnish the music under the direction of Urban H. Hershey.

The Radcliffe Musical Association held its third open meeting at Agassiz House, Radcliffe College, Cambridge, on January 21. A large number of persons from the university and prominent Boston musicians attended the musicale. The guests were received by Mrs. Walter R. Spalding, the president of the club, and Mabel W. Daniels, the vice-president. The program included several numbers by the American String Quartet, with Alfred F. Denghausen, baritone.

On Friday night, January 17, Hans Merx, the *lieder* singer, and Hans Kronold were guests of honor at a reception given by Mrs. Schulte-Berge at her home, No. 15 Clark street, Brooklyn. Mr. Kronold played several of his own compositions for cello, among them being "Air Religieuse." Mr. Merx sang three of Mr. Kronold's songs, "Meernacht," "Ewiger Mai" and "Dein." Both artists were enthusiastically received by the many musical and literary guests, among whom was E. F. Toennies, author of the words to Mr. Kronold's songs.

Otto K. Schill, the well-known Newark violinist and teacher, gave a violin recital at the College of St. Elizabeth Convent, New Jersey, on Wednesday evening, January 15. Mrs. Schill, an accomplished pianist, accompanied him. The program included Handel's Sonata in G Minor; Bach's Air; the Corelli-Tartini-Kreisler Theme and Variations; Mendelssohn's Concerto; Otto K. Schill's "Andante Romantique" and "Berceuse"; G. Hollaender's Romance in A Major; Franz Ries's "Motto Perpetuo," and numbers by J. Ravenscroft, Gossec, Beethoven, Kreisler, Edward German and Zarzycki.

Bernard Sturm, of the Cincinnati Conservatory of Music faculty, gave a recital in Lexington, Ky., January 14, before a most appreciative audience. He had the assistance of George Leighton, pianist; also of the conservatory faculty. Hans Richard, of the piano department of the Cincinnati Conservatory, gave a recital in Crawfordsville, Ind., on the 13th, and on the 18th left to fill a series of engagements in the Southwest. He will appear under the auspices of the Schubert Club in Dallas and the Treble Clef Club in Houston, besides giving recitals in Natchez and at the Central Alabama Female College, in Tuscaloosa.

Advanced pupils of Mme. de Berg-Lofgren, of Boston, gave a song recital in Steinert Hall, that city, last week. The program included a trio from "William Tell," sung by Messrs. Caya, Cowlishaw and Carter, arias by Meyerbeer, Donizetti, Weber, Tschaikowsky and Bizet, and songs by Leoni, Salter, Gaul, Godard, Alfven, Bengzon, Kjerulf, Grieg, Koerling, Fielitz, Stojowsky, Foote, Bemberg, Proch, Henschel, Chadwick, Coleridge-Taylor. The following pupils took part besides those named: Margaret Shields, Edythe Wensmark, Edith Franklin, Margaret Blake, Mae Mills-Bell, Helene Lindahl, Lena Reynolds, Elsa Lindell, Mrs. Minnie G. Del Castillo, Ernest Johnson and James C. Bell.

Mildred Howson Hartley, mezzo-contralto, sang at the President's day meeting of the Cambridge Club, held at the residence of Mrs. Don C. Seitz, No. 239 Hancock street, Brooklyn, on Monday afternoon, January 20. Her selections were "The Page's Song," from "Les Huguenots"; "My Mary, O!" by Frank A. Howson, father of the singer; "The Dearest Place," by Charles E. Howson, a brother; "The Flower Song," from "Faust," and "My Little Love," Hawley. Mrs. William Clark, accompanist, played two piano solos. Among the prominent guests was Mrs. Eugene Grant, who, with several other women present, had once been active in the affairs of the amateur opera formerly conducted by Frank A. Howson at the old Academy of Music in Brooklyn. Fifteen club presidents attended the affair.

In observance of the seventh year of the increasingly successful service of the Calvary Grand Choir, an "Auld Lang Syne Sociable" was held at Calvary Baptist Church in West Fifty-seventh street, New York, last Tuesday evening. It was attended in large numbers by present and former members of the organization. A program was furnished by the Men's Chorus, a recently organized adjunct of the choir, of which Judge Edmund J. Tinsdale is the honorary president, H. A. L. Potter vice-president, Ernest A. Pott secretary and E. M. Bowman music director. Solos were sung by Leopold Leer and G. W. Risien and violin numbers were added by Richard Wolf, also one of the members. Humorous recitations were given by Eugenia Walter. A short address was made by President Tinsdale. There were members present from every borough in Greater New York and from various towns on both sides of the Hudson.

## WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

**Althouse, Paul**—New York, Feb. 3; Boston, Feb. 9.

**Anthony, Charles**—Boston, Feb. 4; Springfield, Mass., Feb. 11; Washington, April 15.

**Austin, Florence**—Conway, Ark., Jan. 31; Ft. Smith, Ark., Feb. 1.

**Barbour, Inez**—New York, Mar. 28; Cleveland, Apr. 29.

**Beddoe, Mabel**—East Orange, N. J., Feb. 28.

**Benedict-Jones, Pearl**—Bay City, Mich., Feb. 2; St. John's, Mich., Feb. 4.

**Bisham, David**—Summit, Jan. 31; New York, Feb. 2; Philadelphia, Feb. 3; New York, Feb. 4; Brooklyn, Feb. 6; Easton, Pa., Feb. 7; Rochester, Feb. 10; Pittsburgh, Feb. 14; Lockport, N. Y., Feb. 17; Chicago, Feb. 20; Little Rock, Ark., Feb. 24; Brookhaven, Miss., Feb. 25; Deland, Fla., Feb. 28.

**Bonci, Alessandro**—Æolian Hall, New York, Feb. 15.

**Cheatham, Kitty**—Palo Alto, Cal., Feb. 3; Berkeley, Feb. 4; Los Angeles, Feb. 8; Santa Barbara, Feb. 11; Pasadena, Feb. 13; San Diego, Feb. 15; Tucson, Ariz., Feb. 18; Phoenix, Ariz., Feb. 19; Denver, Colo., Feb. 22; Topeka, Kan., Feb. 25; St. Joseph, Mo., Feb. 26; Kansas City, Mo., Feb. 28; Minneapolis, Mar. 3.

**Clement, Edmond**—Boston, Feb. 3; New York (Plaza Hotel), Feb. 6; New York, Feb. 9.

**Connell, Horatio**—New York, Feb. 7; Boston, Feb. 11; New York, Feb. 13; Philadelphia, Feb. 25.

**Culp, Julia**—Rubinstein Club, New York, Feb. 18.

**Cunningham, Claude**—Berkeley Cal., Jan. 31; San Francisco, Feb. 2, 4, 6.

**David, Annie Louise**—New York, Feb. 1; New York (Plaza), Feb. 3.

**De Cisneros, Eleanor**—San Francisco (week of Feb. 2); Los Angeles, Feb. 11.

**De Moss, Mary Hissem**—Augusta, Ga., Feb. 19; Newark, N. J., Feb. 26; East Orange, Feb. 28.

**Dunham, Edna**—Hackensack, N. J., Feb. 9; New York, Feb. 13.

**Elman, Mischa**—San Francisco, Feb. 9.

**Flauhaut, Marianne**—St. Louis, Feb. 15; Milwaukee, Feb. 22.

**Gilbert, Harry M.**—New York, Feb. 2; Philadelphia, Feb. 3; New York, Feb. 4; Brooklyn, Feb. 6; Easton, Pa., Feb. 7; Rochester, Feb. 10; Pittsburgh, Feb. 14; Lockport, N. Y., Feb. 17; Chicago, Feb. 20; Little Rock, Ark., Feb. 24; Brookhaven, Miss., Feb. 25; Deland, Fla., Feb. 28; Toledo, O., Apr. 9.

**Godowsky, Leopold**—St. Louis, Jan. 31; Feb. 1; Chicago, Feb. 2.

**Granville, Charles N.**—Poughkeepsie, Feb. 3; Elizabeth, Apr. 3.

**Hartmann, Arthur**—Æolian Hall, New York, Mar. 2.

**Hauser, Isabel**—Belasco Theater, New York, Feb. 2.

**Hess, Ludwig**—East Orange, N. J., Feb. 7.

**Hinkle, Florence**—New York (New York University), Mar. 18.

**Holding, Franklin**—Rubinstein Club, New York, Feb. 18.

**Huss, Henry Holden**—Huntington, N. Y., Feb. 4; Brooklyn, N. Y., Feb. 13.

**Huss, Hildegard Hoffman**—Brooklyn, Jan. 25; Huntington, N. Y., Feb. 4; Brooklyn, N. Y., Feb. 13.

**Kaiser, Marie**—New York, Feb. 8; Paterson, N. J., Feb. 14; New Brunswick, Feb. 19; Hackensack, Feb. 21; Newburg, Feb. 25.

**Kerns, Grace**—Newark, Feb. 2; Winsted, Feb. 5; Philadelphia, Feb. 15; Albany, Feb. 19; Newark, Mar. 23; Westfield, Mar. 28; Bridgeport, Apr. 9; New York, Apr. 16.

**Kraft, Edwin Arthur**—New York, Feb. 17; Poughkeepsie, Feb. 19; Wilkes-Barre, Pa., Feb. 21; Boston, Feb. 24; Springfield, Mass., Feb. 25; Williams College, Williamstown, Mass., Feb. 27.

**Kellerman, Marcus**—Galveston, Tex., Feb. 13; Atlanta, Ga., Feb. 16; Jacksonville, Fla., Feb. 17; Orlando, Feb. 18; Deland, Feb. 20, 21;

**Florence Villa**, Feb. 22; Americus, Ga., Feb. 24; Macon, Feb. 25.

**Kronold, Hans**—Carnegie Lyceum, New York, Feb. 4.

**La Ross, Earle**—Allentown, Feb. 4; Easton, Pa., Feb. 7; Bethlehem, Feb. 10; Allentown, Feb. 11; Easton, Feb. 13; New Brunswick, N. J., Feb. 19.

**Lerner, Tina**—Chambersburg, Pa., Feb. 2; Holyoke, Mass., Feb. 4; Chicago, Feb. 7 and 8; Ft. Dodge, Ia., Feb. 10; Faribault, Minn., Feb. 11; Columbia, Mo., Feb. 13; Mexico, Mo., Feb. 14; Pittsburgh, Feb. 18; Philadelphia, Feb. 19; New York, Feb. 21; Waterbury, Conn., Feb. 24; Ann Arbor, Mich., Feb. 28.

**Lund, Charlotte**—Yonkers, Feb. 4; Philadelphia, Feb. 7; Waterbury, Conn., Feb. 23; New York, Mar. 15.

**Mannes, David and Clara**—Worcester, Mass., Feb. 1; West Newton, Feb. 2; Lowell, Mass., Feb. 3; Boston, Feb. 4; New York (Belasco Theater), Feb. 9; Baltimore, Feb. 11, 18; Richmond, Va., Feb. 19; Washington, Feb. 20; Jamestown, N. Y., Feb. 24; Sewickley Valley, Pa., Feb. 25; Wooster, O., Feb. 26; Dayton, Feb. 27; Appleton, Wis., Mar. 3; Green Bay, Wis., Mar. 4; Detroit, Mar. 6; Sedalia, Mo., Mar. 10; Kansas City, Mo., Mar. 11; St. Louis, Mo., Mar. 12; Chicago, Mar. 16; Buffalo, Mar. 17.

**Martin, Frederic**—Portland, Me., Jan. 31.

**McCue, Beatrice**—Akron, O., Feb. 4; Cleveland, Feb. 5; New York, Feb. 10; Deland, Fla., Feb. 20, 21.

**McCormack, John**—Washington, D. C., Jan. 31; New York (Metropolitan Opera House), Feb. 2.

**McMillan, Florence**—Boston, Feb. 3; Worcester, Mass., Feb. 5; Washington, Feb. 7; Cleveland, Feb. 9; Detroit, Feb. 10; Hamilton, Can., Feb. 12; Toronto, Feb. 13; Seattle, Wash., Feb. 18; Vancouver, B. C., Feb. 22; Portland, Ore., Feb. 25; Chicago, Mar. 2.

**Miller, Christine**—Chillicothe, O., Feb. 7; Baltimore, Feb. 11; Washington, Feb. 12, 13; Pittsburgh, Feb. 14; New Philadelphia, O., Feb. 17; Detroit, Feb. 19; Chicago, Feb. 20; Little Falls, Minn., Feb. 22; St. Paul, Feb. 25; Indianapolis, Feb. 28; Washington, D. C., Mar. 7; Lowell, Mass., Mar. 10; Milwaukee, Mar. 16; Toronto, Apr. 1; Buffalo, Apr. 14; Cleveland, Apr. 15; Columbia, S. C., Apr. 22; Hartsville, S. C., Apr. 23, 24; Erie, Pa., Apr. 29.

**Miller, Reed**—Hartsville, Ga., Feb. 17; Abbeville, Ga., Feb. 18; Rock Hill, S. C., Feb. 19; Greenville, Feb. 20; Anderson, Feb. 22; Columbia, Feb. 24; Greensboro, N. C., Feb. 25; Roanoke, Va., Feb. 26; New York, Mar. 27, 28; Baltimore, Apr. 7, 8; Cincinnati, May 8; Evanston, Ill., May 26.

**Moncrief, Alice**—New Brighton, S. I., Feb. 4; Westfield, N. J., Feb. 7; Bridgeport, Apr. 9.

**Nordica, Lillian, Mme.**—Cheyenne, Wyo., Jan. 27; Vancouver, B. C., Jan. 31; Victoria, B. C., Feb. 3; Portland, Ore., Feb. 5; Seattle, Feb. 7; Aberdeen, Feb. 10; La Grande, Ore., Feb. 15; Boise, Idaho, Feb. 17; Eugene, Feb. 19; Salem, Feb. 21; San Francisco, Feb. 23; Oakland, Feb. 26; Pasadena, Feb. 28; San Diego, Mar. 3; Tucson, Ariz., Mar. 5; Phoenix, Mar. 7.

**Pagdin, William H.**—Westfield, Feb. 27; Halifax, N. S., Mar. 11; Wooleville, Mar. 12; Philadelphia, Mar. 21; Bridgeport, Apr. 9; Festival Tour Boston Orchestra, Apr. 21 to May 10.

**Peavey, N. Valentine**—Brooklyn, Jan. 31.

**Phillips, Arthur**—Norwalk, Conn., Feb. 6; New York (Plaza), Feb. 17; New York, Feb. 18; Sound Beach, Conn., Feb. 21; Æolian Hall, New York, Feb. 26.

**Pilzer, Maximilian**—Englewood, N. J., Jan. 31; Orange, N. J., Feb. 7; New York, Feb. 12; New York (Carnegie Hall), Feb. 25; New York, Mar. 18; New York (Carnegie Hall), Mar. 23.

**Possart, Mme. Rider**—New York, Feb. 9.

**Potter, Mildred**—Englewood, N. J., Jan. 31; Syracuse, Feb. 2; Minneapolis, Feb. 4; Chicago, Feb. 9; Kansas City, Feb. 12; Atlanta, Feb. 15; New Orleans, Feb. 16; Memphis, Feb. 18; Pittsburgh, Feb. 21; Indianapolis, Mar. 6; Detroit, Mar. 9; Fremont, Mar. 11; New York, Mar. 23; New York (Oratorio Society), Mar. 28; New York, Apr. 1; Passaic, N. J., Apr. 15; New York (Carnegie Hall), Apr. 16; Apr. 21 to May 10, Festival Tour with Boston Orchestra.

**Reed, Charles**—New York, Feb. 9.

**Ridder, Mildred**—Englewood, N. J., Jan. 31; Syracuse, Feb. 2; Minneapolis, Feb. 4; Chicago, Feb. 9; Kansas City, Feb. 12; Atlanta, Feb. 15; New Orleans, Feb. 16; Memphis, Feb. 18; Pittsburgh, Feb. 21; Indianapolis, Mar. 6; Detroit, Mar. 9; Fremont, Mar. 11; New York, Mar. 23; New York (Oratorio Society), Mar. 28; New York, Apr. 1; Passaic, N. J., Apr. 15; New York (Carnegie Hall), Apr. 16; Apr. 21 to May 10, Festival Tour with Boston Orchestra.

**Rosen, Max**—New York, Feb. 9.

